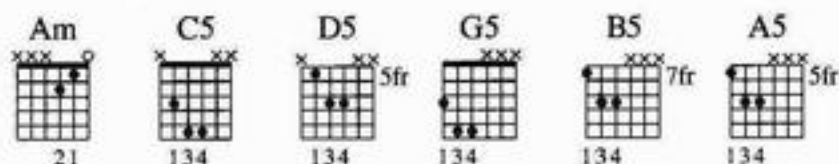


# Prelude 3.0

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



## Intro

Moderately ♩ = 91 (♩ =  $\frac{3}{4}$ )

Gtr. 1 (dist.) A5 Rhy. Fig. 1 C5 D5

*mf*  
w/ step flanger & noise gate

TAB: 2 2 0 | 3 3 0 | 7 7 5

Gtr. 2 (dist.) Rhy. Fig. 2 \*Bm Am C5 D5 Bm

*mf*  
w/ wah-wah

TAB: 7 7 9 | (7 7 9) | 7 7 9 | (7 7 9) | 7 7 9 | (7 7 9)

Gtr. 1 End Rhy. Fig. 1

TAB: (7 7 5) | 4 4 2 | (4 4 2) |

\*Chord symbols reflect overall harmony.

Gtr. 3 (clean) Am C5 Gtr. 2 tacet D5

*mf*  
let ring

TAB: 5 7 6 4 6 7 4 6 7 | 4 6 5 4 6 5 4 6 5 | 0 2 1 0 1 2 0 1 2

Gtr. 2 End Rhy. Fig. 2

TAB: // |

Gtr. 3 B5 End Riff A A5 C5 D5 B5

let ring -----

0 1 2 0 1 2 0 1 2 0 1 2

**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Riff A (2 times)

A5 C5 D5 B5

1. I \_\_\_ don't know \_\_\_ why I nev-er \_\_\_ told you. \_\_\_ And

A5 C5 D5 Bm

I \_\_\_ don't know \_\_\_ why I nev-er tried.

Gtr. 2: w/ Rhy. Fig. 2

Am Gtr. 3  $\diamond$  C5 D5

When we shed \_\_\_ these \_\_\_ bit-ter skins \_\_\_ a - gain, \_\_\_

Gtr. 4 (slight dist.) Riff B

*mf* w/ slide

14 12 9 7 5 5 4

Gtr. 5 (dist.)

*mf* w/ heavy chorus

5 5 7 9 7 5 5 5 5 5 7 5

\*Sung behind the beat.

(Skins \_\_\_\_\_ a - gain.) \_\_\_\_\_ all \_\_\_\_\_ the rea - sons come to

End Riff B

\*Slide past 1st fret.

7 5 7

D5 Gtr. 3 tacet B5

**Chorus**  
 C5 D5  
 Rhy. Fig. 3  
 Gtr. 6 (dist.) *f*

life and now it's o - ver.

Gtr. 5

**Riff C**  
 let ring  
*mf*  
 Gtr. 7 (dist.)  
 Gtr. 5 *divisi*

7 5 7 5 7 5 12 12 15

Gtr. 3

**Rhy. Fig. 3A**  
 Gtr. 8 (dist.)  
*mf*

1/4 1/2 3/4 1  
 7 7 7 7 (7) 5 7 10 10 10 10 10

Gtr. 5 tacet  
G5 B5 G5 A5

End Rhy. Fig. 3

Gtrs. 6 & 8: w/ Rhy. Figs. 3 & 3A (2 times)  
Gtr. 7: w/ Riff C (2 times)  
C5 D5

Now it's o - ver.

Gtr. 7

let ring

13 12 14 13 12 14

Gtr. 8

End Rhy. Fig. 3A

10 10 10 10 10 10 10

To Coda

G5 B5 G5 A5 C5 D5 G5 B5 G5 A5

Now it's o - ver. Now it's o -

C5 D5 G5 B5 G5 A5

Gtr. 6

ver.

Gtr. 7

let ring

12 12 15 13 12 14 13 12 14 13 12 14

\*w/ DigiTech Whammy Pedal

\*Set for 1 octave below when depressed.

Gtr. 8

10 10 10 10 10 10 10 10 10 10 10 10



Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Riff A (2 times)  
Gtrs. 6, 7 & 8 tacet

2. I \_\_\_\_\_ don't know \_\_\_\_\_ why you nev - er asked me. \_\_\_\_\_

B5 A5 C5 D5

And I \_\_\_\_\_ don't know \_\_\_\_\_ why you nev - er

D5 Gtr. 2: w/ Rhy. Fig. 2 Bm Am Gtr. 3 tacet C5

cared. When \_\_\_\_\_ we hide \_\_\_\_\_ these \_\_\_\_\_ lit - tle

Gtr. 5

D5 Bm Am

sins \_\_\_\_\_ a - gain, \_\_\_\_\_ (Sins \_\_\_\_\_ a - gain.) \_\_\_\_\_ all \_\_\_\_\_ the

Gtr. 5

C5 D5 B5

rea - sons have to die. \_\_\_\_\_ But now it's o - ver. \_\_\_\_\_

D.S. al Coda

# ⊕ Coda

Gtr. 8: w. Rhy. Fig. 3A (4 times)

C5 D5

Gtr. 6

G5 B5 G5 A5

(cont. in notation)

ver. And now it's o

let ring let ring

14 12 15 14 13 12 14 13 12 14

Gtr. 7: w/ Rhy. Fig. 3 (3 times)

C5 D5

G5 B5 G5 A5

ver. And now it's o

## Riff D

Gtr. 9 (dist.)

End Riff D

mf

13 12 14 13 12 14

Gtr. 6

Gtr. 6: w/ Rhy. Fig. 3 (2 times)

Gtr. 9: w/ Riff D (2 times)

C5 D5

G5 B5 G5 A5

ver. And now it's o

C5 D5

G5 B5 G5 A5

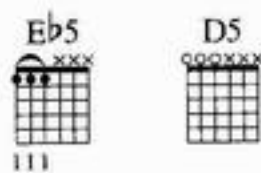
ver. And now it's o

\*Composite arrangement

\*Hold strings to frets with edge of pick while sliding.

# The Blister Exists

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



Drop D tuning, down 1 1/2 steps:  
(low to high) B-B $\flat$ -B-E-G $\flat$ -C $\sharp$

## Intro

Very fast  $\text{♩} = 192$

Gtr. 1 (dist.) \* Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

*f* P.M. - - |

TAB: 6 0 0 0 0

Gtr. 2 (dist.) Riff A End Riff A

*f* P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

TAB: 6 0 0 0 0 0 6 0 0 0 0 0 6 0 0 0 0 0 6 0 0 0 0 0

\*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (2 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 N.C. Gtr. 1 tacet D5 Eb5 D5 Eb5

One, two, three, \_\_\_\_\_

Gtrs. 1 & 2 Gtr. 2 Riff B Gtrs. 1 & 2

*f* P.M. - - | P.M. - - | P.M. P.M. P.M. - - | P.M.

TAB: 6 0 0 0 0 7 0 0 0 0 0 1 1 1 1 1 1 0 0 0 0 0 1 1



End Riff B Riff C

Gtr. 2

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M.

0 0 0 0 0 1 1 1 1 1 0 0 0 0 0 1 1 0 0 0 0 0 1 1 1 1 1

D5 Eb5 D5 Eb5 D5 Eb5

Yeah. \_\_\_\_\_

Gtr. 2

End Riff C

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M.

0 0 0 0 0 1 1 0 0 0 0 0 1 1 1 1 1 0 0 0 0 0 0 0 6

Gtr. 2: w/ Riff C (2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Drop \_\_\_\_\_ it.

Half-time feel

2nd time, End half-time feel

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M.

0 0 0 1 0 3 4 3 0 0 0 1 0 3 4 3 0 0 0 1 0 3 4 3 0 0 0 1 0 3 4 3 0 0 0 1 0 3 4 3

verse

D5 Eb5 D5 Eb5

1. Bones in the wa - ter and dust in my lungs, ab -

Gtr. 1 Riff D

13 13 13 13 13 13 12 12 12 12 12 12 15 15 15 15 15 15 15 15 11 11 15 13 15 15 14 12

Gtr. 2 Riff D1

P.M. P.M. P.M. P.M.

0 0 0 0 0 6 6 6 6 6 6 0 0 0 0 0 6 8 8

Gtrs. 1 & 2: w/ Riffs D & D1 (2 3/4 times)

D5 Eb5 D5 Eb5 D5 Eb5

sorb - ing ar - cha - ic like a sponge. The ul - ti - mate way is the

End Riff D

13 13 13 13 13 13 12 12 12 12 12 12 15 15 15 15 15 15 12 14 15 15 13 15 11 11 15 13 15 15 14 12

End Riff D1

P.M. P.M. P.M. P.M.

0 0 0 0 0 6 6 6 6 6 6 0 0 0 0 0 6 8 8

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

way you con - trol, but can you stay if you de - tach your soul? Bur - y the pres - ent and

Squeeze out the past, the ones you en - dear to nev - er last. \_\_\_\_\_

D5 Eb5 D5 Eb5 D5 Eb5

Chem - i - cal burns and the an - i - mal - is - tic, I'm just an - oth - er hard - line

### Pre-Chorus

#### Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

pseu - do - sta - tis - tic. Can you feel this?

Gtr. 1

\*grad. bend 1 1/2 steady gliss.

Gtr. 2

P.M. --- P.M. ---

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

(Can you feel this? I'm dy - ing to feel this. I'm dy - ing to feel this.)

#### End half-time feel

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

Can you feel this? Ah. Can you feel this?

Verse  
Gtr. 1: w/ Riff D (1st 3 meas.)

D5 N.C.

D5 N.C.

2. Blood on the pa - per and skin on my teeth, try - ing to com - mit to what's \_

Gtr. 2

Gtr. 1: w/ Riff B (2 times)  
Gtr. 2: w/ Riff D1 (2 3/4 times)

be - neath. To find the time is to lose the mo - men - tum.

Gtr. 1

Gtr. 2 *divisi*

grad. bend

15 15 15

1 3 1 19 12

You learn the les - sons and im - me - di - ate - ly for - get them. Au - to - mat - ic and out \_

D5 Eb5 D5 Eb5 D5 Eb5

of my reach. Con - sult all the waste to find the key.

D5 Eb5 D5 Eb5 D5 Eb5

Gtr. 1: w/ Riff D (1st 3 meas.)

Min - i - mal life and the pol - y - syl - lab - ic. I'm just an - oth - er blank page.

D5 Eb5 D5 Eb5 D5 Eb5



# Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5



## End half-time feel

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5



D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5

D5

E $\flat$ 5

D5

F5

G $\flat$ 5

F5



# Chorus

Half-time feel

Gtr. 3 tacet

E5 F5 D5

A $\flat$ 5 G5 A $\flat$ 5 G5 D5 F5

G5 E5

F5 D5

A $\flat$ 5 G5 A $\flat$ 5 G5

D5 F5

G5

I am all, but what am I? An - oth - er

Voc. Fig. 1

End Voc. Fig. 1

(I.)

End Riff E

\*Gtrs. 1 & 2 Riff E

\*Composite arrangement

Gtrs. 1 & 2: w/ Riff E

E5 F5 D5 A $\flat$ 5 G5 A $\flat$ 5 G5 D5 F5

G5 E5

F5 D5

A $\flat$ 5 G5 A $\flat$ 5 G5

D5 F5

G5

num - ber that is - n't e - qual to an - y of you.  
(An - y of you.)

N.C. F5 D5 A $\flat$ 5 G5 A $\flat$ 5 G5 D5 F5

G5 E5

F5 D5

A $\flat$ 5 G5 A $\flat$ 5 G5

D5 F5

G5

I con - trol, but I com - ply. Pick me a -

Voc. Fig. 2

End Voc. Fig. 2

(-ply.)

End Riff F

Gtrs. 1 & 2 Riff F

To Coda

Gtrs. 1 & 2: w/ Riff E

E5 F5 D5 A $\flat$ 5 G5 A $\flat$ 5 G5 D5 F5

G5 E5

F5 D5

A $\flat$ 5 G5 A $\flat$ 5 G5

D5 F5

G5

part. then pick up the pic - es. I'm un - e - ven.



F5 D5 Eb5 D5

all my life and the dam - age done. I am the

Harm. -1

13 13 13 13 13 12 12 12 12 X 15 15 15 15 15 15 13 13 13 13 13 13 12 12 12 12 12 12 15 15 15 15

F5 D5 Eb5

dam - aged one, all my life and the dam - age done.

8va loco

Harm. -1

15 15 15 15 15 15 15 11 15 13 15 15 13 13 13 13 13 12 12 12 12 X 15 15 15 15 15 15 17 14 17 X X X X 12 12 12

D5

I am the dam - aged one,

15ma loco

\*Harm. \*\*string noise

13 13 13 13 13 13 12 12 12 12 12 12 15 15 15 15 15 13 12 15 13 12 X X X X

\*Produce harmonics by touching string close to bridge while slurring.  
 \*\*Slide fingers up open strings.

**Pre-Chorus**  
 Gtrs. 1 & 2; w/ Rhy. Fig. 1 (4 times)

F5 D5 Eb5 D5 Eb5 D5 F5 Gb5 F5

all my life and the dam - age done.

8va

1 1 1/2 2 1/2

13 13 13 13 13 12 12 15 15 15 15 15 15 15 15



Can you feel — this? (Can you feel — this? I'm dy - ing to feel this. I'm

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this. Can you feel — this? I'm

**End half-time feel**

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this. I'm dy - ing to feel this. Can you feel — this? I'm

Gtr. 3

14 14 14 14 14 12 12 12 12

12 12 12 12 12 10 10 10 10

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this. I'm dy - ing to feel this. I'm dy - ing to feel this.

5 5 5 5 7 7 7 7 14 14 14 12

3 3 3 3 5 5 5 5 12 12 12 10

*D.S. al Coda*

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

Can you feel — this? Ah.) Ah.

12 12 12 12 13 13 13 13 15 15 15 15 15 15 15 15 15 15

10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12

# Coda

Gtrs. 1 & 2: w/ Riff E (2 times)

Bkgd. Voc.: w/ Voc. Fig. 1

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

I am all, but what am I? Another

End half-time feel

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

number that is n't equal to any of you.

Gtrs. 1 & 2: w/ Riff F

Bkgd. Voc.: w/ Voc. Fig. 2

N.C. F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

I control, but I comply. Pick me a

Gtrs. 1 & 2: w/ Riff E

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

part, then pick up the pieces. I'm uneven.

## Outro

Half-time feel

Eb5 D5 N.C. D5 F5 D5 Eb5

Yeah.

\*Gtrs. 1 & 2

Yeah.

P.M. P.M.

Yeah.

Pitch: B

\*Composite arrangement

Harmonic located approximately 1/3 the distance

(Yeah. \_\_\_\_\_) Yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_

*15ma loco*

Harm. \* P.M. ----- P.M.

Pitch: C 1.25 0 2 3 5 6 6 5 3 0 0 0 0 3 0 0

The first system shows a vocal line with lyrics "(Yeah. \_\_\_\_\_) Yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_". Below it is a guitar staff with a melodic line and a harmonic line. The harmonic line is marked "Harm. \* P.M. ----- P.M." and includes a "15ma loco" instruction. At the bottom is a fretboard diagram for a guitar in C major, with fret numbers 1.25, 0, 2, 3, 5, 6, 6, 5, 3, 0, 0, 0, 0, 3, 0, 0.

\*Harmonic located one quarter the distance between the 1st and 2nd frets.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D5 N.C. D5 F5 D5 Eb5

Yeah. \_\_\_\_\_ Uh, \_\_\_\_\_ yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_

The second system shows a guitar staff with a melodic line and a harmonic line. The harmonic line is marked "D5 N.C. D5 F5 D5 Eb5". Below it are vocal lines with lyrics "Yeah. \_\_\_\_\_ Uh, \_\_\_\_\_ yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_".

D5 N.C. D5 F5 D5 Eb5

Ah. \_\_\_\_\_ Uh, \_\_\_\_\_ yeah. \_\_\_\_\_ Ah.) \_\_\_\_\_ Yeah. \_\_\_\_\_

The third system shows a guitar staff with a melodic line and a harmonic line. The harmonic line is marked "D5 N.C. D5 F5 D5 Eb5". Below it are vocal lines with lyrics "Ah. \_\_\_\_\_ Uh, \_\_\_\_\_ yeah. \_\_\_\_\_ Ah.) \_\_\_\_\_ Yeah. \_\_\_\_\_".

Gr.1 Eb5 D5

The fourth system shows a guitar staff with a melodic line and a harmonic line. The harmonic line is marked "Eb5 D5". Below it is a vocal line with lyrics "Yeah. \_\_\_\_\_".

Gr.2

The fifth system shows a guitar staff with a melodic line and a harmonic line. The harmonic line is marked "Gr.2". Below it is a vocal line with lyrics "Yeah. \_\_\_\_\_".

(cont. in notation)

8va

Harm.

w/ pick & finger

0 2 1.75

\*Harmonic located approximately 3/4 the distance between 1st & 2nd frets.

Gtr. 1 D5

8va

fdbk.

Pitch: C1

NC.

8va

\*\*fdbk.

\*\*Microphonic fdbk., not caused by string vibration.

8va

loco

fdbk.

w/ bar

X

(0)

-1 -2 -1 -2 1/2 -3

(0)

slack



# Three Nil

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Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-B $\flat$ -B-E-G $\sharp$ -C $\sharp$

## Intro

Moderately ♩ = 116

N.C.

E $\flat$ 5 D5 F5 E5 \*\*D5

E $\flat$ 5

D5 F5 E5 D5

E $\flat$ 5

Play 4 times  
End Rhy. Fig. 1

Gtr. 1 (dist.)

(Drums)

Rhy. Fig. 1

*mf*  
w/ slide  
steady gliss.

steady gliss.

T  
A  
B

13  
13  
13

13  
13  
13

\*Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

*f*  
P.M. -----|  
steady gliss.

P.M. -----|  
steady gliss.

T  
A  
B

1  
0 3 2 5 5 5 5 5 6 6 6 6 6 6

1  
0 3 2 5 5 5 5 5 6 6 6 6 6 6

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

## Quadruple-time feel

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (4 times)

E $\flat$ 5 D5 F5 E5 \*\*\*G5

A $\flat$ 5

E $\flat$ 5 D5 F5 E5 G5

A $\flat$ 5

Gtr. 2  
Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----|  
steady gliss.

P.M. -----|  
steady gliss.

1  
0 3 2 5 5 5 5 5 6 6 6 6 6 6

1  
0 3 2 5 5 5 5 5 6 6 6 6 6 6

\*\*\*Chord symbols reflect combined harmony.

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

E $\flat$ 5 D5 F5 E5 G5 A $\flat$ 5 E $\flat$ 5

D5 F5 E5 G5 A $\flat$ 5 E $\flat$ 5

D5 F5 E5 G5 A $\flat$ 5

Whispered: One,

End quadruple-time feel

E $\flat$ 5 D5 F5 E5 G5 A $\flat$ 5 E $\flat$ 5

D5 F5 E5 G5 A $\flat$ 5 E $\flat$ 5

D5 F5 E5 G5 A $\flat$ 5

two,

three,

Shouted: nil.

Shouted: Nil.

**\*\*D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5**

\*Gtrs. 2 & 3 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. - 4 P.M. P.M. P.M. P.M. P.M. - 4

0 4 3 0 1 0 0 4 3 0 1 0 0 0 1 0 0 4 3 0 1 0 0 0 1 0 0

\*Composite arrangement  
\*\*Chord symbols reflect implied harmony.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)

**Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5**

Yeah! \_\_\_\_\_

**Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5**

**Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5**

Gtr. 3 **Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D** \*\*\*Gtrs. 2 & 3

0 4 3 0 1 0 0 3 6 3 0 4 7 4 0 3 0 4 3 0 1 0 0 3 6 3 0 4 7 4 0 3

\*\*\*Composite arrangement

**Verse**  
**Double-time feel**

**Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D**

1. Cha - os, it's just the be - gin - ning. Ev - 'ry prom - ise I made, I'm re - scind - ing.

Gtrs. 2 & 3 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. P.M. P.M. - 4 P.M. P.M. - 4

0 4 3 0 1 0 0 3 6 3 0 4 7 4 0 3 0 4 3 0 1 0 0 3 6 3 0 4 7 4 0 3

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 Cen - ter mass in the mid - dle of the mon - ster, I'm get - ting ti - red of drown - ing the con - stant

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 cry for — help. It's de - bat - a - ble. The on - ly rea - son that you love me is I'm hat - ed by

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 all. Come on, — come see dys - func - tion. I guess we're gon - na leave it o - pen for dis - cus - sion.

Gb5 F5 Eb5 D5 N.C. D5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5  
 Who am I? — Where am I go - ing?

End double-time feel

Gtrs. 2 & 3  
 P.M.  
 0 4 3 1 0 0 1 0 0 1 0 4 3 1 0 0 1 0 0 4 3 1

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 N.C.  
 May - be I'm look - ing in the wrong di - rec - tion. May - be I'm look - ing for an - y di - rec - tion.

P.M. P.M. P.M. P.M. P.M. --- P.M. P.M. P.M. ---  
 0 4 3 0 1 0 0 4 3 0 1 0 0 0 1 0 0 4 3 0 1 0 0 1 0



**Pre-Chorus**  
Quadruple-time feel

E5 F5 G5 Ab5 E5 F5 G5 Ab5

This is not my war. This is not my

**Riff A**

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6

**End quadruple-time feel**

G5 Ab5 Bb5 Cb5 G5 Ab5 Bb5 Cb5

fight. This is some - thing more. This is not my

**Gtr. 3**

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9

**Gtr. 2**

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9

**End Riff A**

E5 B5 C5 F5 G5 D5 Eb5 Ab5 E5 B5 C5 F5 G5 D5 Eb5 Ab5

life. ...rev - o - lu - tion. This is not my... con - vo - lu - tion.

*All: (This is not my... This is not my... con - vo - lu - tion.)*

**\*Gtrs. 2 & 3**  
Rhy. Fig. 5

P.M.

2 4 5 3 3 5 7 8 6 2 4 5 3 3 5 7 8 6

**\*Composite arrangement**



G5 D5 Eb5 Ab5 Bb5 F5 Gb5 Cb5 G5 D5 Eb5 Ab5 Bb5 F5 Gb5 Cb5

This is not my... ..ex - pec - ta - tion. This is not my... ..des - per - a - tion. —

End Rhy. Fig. 5

P.M. —————

5 7 8 6 8 10 11 9 5 7 8 6 8 10 11 9

# Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 G5 Ab5

Yeah.

Gtrs. 2 & 3

P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 0 0 0 0 2 3 5 3 5 6

# Verse

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5

2. Holed up, scarred, and tamed \_ for the hell of it. Look at me! I am the glo - ri - fied mal - con - tent. —

Riff B End Riff B

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 4 3 1 0 0 4 3 1 0 0 0 1 0 0 4 3 1 0 0 0 1 0

G♭5 F5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5 G♭5 F5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5

Save me? Save this! All I got - ta do is give up and all is for - giv - en. I'm (I'm

G♭5 F5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5 G♭5 F5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5

sick sick!) of be - ing the butt of a cos - mic joke and I don't get the punch line.

G♭5 F5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5 G♭5 F5 E♭5 D5 E♭5 D5 N.C.

A mil - lion peo - ple lined up for miles to see the great big mouth shut - up and a - pol - o - gize.

Gtrs. 2 & 3

P.M. P.M. P.M. P.M. P.M.

0 4 3 1 0 0 4 3 1 0 0 0 1 0 0 4 3 1 0 0 1 0

**Pre-Chorus**  
**Quadruple-time feel**

Gtrs. 2 & 3: w/ Riff A  
E5 F5 G5 A♭5 E5 F5 G5 A♭5 G5 A♭5 B♭5 C♭5

This is not my war. This is not my fight. This is some - thing

**End quadruple-time feel**

Gtrs. 2 & 3: w/ Rhy. Fig. 5  
G5 A♭5 B♭5 C♭5 E5 B5 C5 F5 G5 D5 E♭5 A♭5 E5 B5 C5 F5 G5 D5 E♭5 A♭5

more. This is not my life. ...rev - o - lu - tion. con - vo - lu - tion.  
All: (This is not my... This is not my...

G5 D5 E♭5 A♭5 B♭5 F5 G♭5 C♭5 G5 D5 E♭5 A♭5 B♭5 F5 G♭5 C♭5

This is not my... on - ly rea - son to ques - tion why. To - day I said good -

**Chorus**  
 2nd time, Gtr. 4: w/ Riff C

D7 D5 D7 D5 E5 F5 G5

bye. Good - bye. Oh, — I did-n't need \_ to leave \_ to stay \_

Gtrs. 2 & 3  
 Rhy. Figs. 6 & 6A

Ab5 D7 D5 D7 D5 E5

— right here. — To - day I said good - bye. Good - bye. Oh, —

End Rhy. Fig. 6

Gtr. 2

8va —  
 Harm. —

\* Produce harmonics by lightly touching 4th string at the 2nd fret and sliding in the direction indicated while picking sixteenth-notes. Fret locations are approximate.

End Rhy. Fig. 6A

Gtr. 3

F5 G5 Ab5 D7 D5 D7

— I did-n't need \_ to leave \_ to stay \_ right here. — To - day I said good - bye. Good -

Gtr. 4 (dist.)

Riff C

*mf*

bye. Oh, \_\_\_\_\_ I did-n't need \_ to leave \_ to stay \_ right here. \_ To-day I said good-

**End Riff C**

5 7 7 7 10 10  
X X X X X X  
3 5 5 5 8 8

Gtr. 4: w/ Riff C

bye. Good - bye. Oh, \_\_\_\_\_ I did - n't need \_ to leave \_ to stay \_

**To Coda** 

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Rhy. Fig. 1A (3 1/2 times)

\_\_\_\_\_ right here. \_ To - day I said good - bye.

Gtr. 3

**Rhy. Fig. 7**

Gtr. 2

**End Rhy. Fig. 7**

steady gliss. P.M. steady gliss. P.M.

Gtr. 2: w/ Rhy. Fig. 7

Gtr. 2: w/ Rhy. Fig. 1A (1 1/2 times)



D5 F5 E5 D5 Eb5 D5 F5 E5 D5 Eb5 D5 F5 E5 D5 Eb5 N.C.

Yeah. \_\_\_\_\_

\*Gtrs. 2 & 3

steady gliss. P.M. -----

\*Composite arrangement

Ebm D5 F5 D5 G5 D5 Ab5 Ebm D5 F5 D5 G5 D5 Ab5

Rhy. Fig. 8

End Rhy. Fig. 8

P.M. -----

Gtrs. 2 & 3: w/ Rhy. Fig. 8

Ebm D5 F5 D5 G5 D5 Ab5 Ebm D5 F5 D5 G5 D5 Ab5

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 8 (2 times)

Ebm D5 F5 D5 G5 D5 Ab5

I'm the pa - ri - ah  
(Break - me.

Ebm D5 F5 D5 G5 D5 Ab5 Ebm D5 F5 D5 G5 D5 Ab5 Ebm D5 F5 D5 G5 D5 Ab5

I am the li - ar. Save - me. I can take an - y - thing. Make - me. Ac - cuse me of ev - 'ry - thing. Take - me.

Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 G5 F5 G5 Ab5

Cut off the sys - tem. De - ny my ex - is - tence. I won't be a - fraid. Try - me.  
Shape - me. E - rase - me.

Gtrs. 2 & 3 Rhy. Fig. 9

P.M. -----

Gtrs. 2 & 3: w/ Rhy. Fig. 9

Ebm D5 F5 D5 Eb5 C#5 Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 G5 F5 G5 Ab5

I won't be un-made. So come on, break it off. — ...buy the lie. —

Take — me. Come on,...

End Rhy. Fig. 9

D.S. al Coda

Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 Eb5 C#5

Come on, ...say it, say it. — Come on, ...say good - bye. —

# ⊕ Coda

## Interlude

### Quadruple-time feel

Gtr. 2: w/ Riff A (1st 2 meas.) (2 times)

Gtr. 3: w/ Riff A (1st 2 meas.) (4 times)

E5 F5 G5 Ab5

Ab5

— right here. — To - day I said good - bye. —

Gtr. 3

E5 F5 G5 Ab5 E5 F5 G5 Ab5 E5 F5 G5 Ab5

E5 F5 G5 Ab5 E5 F5 G5 Ab5

Whispered:  
One, two, two,

One, two,

Gtr. 2

7 7 7 7 9 9 9 9 10 10 10 10 8 8 8 8 10 10 10 10 12 12 12 12 13 13 13 13 11 11 11 11 11 7 7 7 7 9 9 9 9 10 10 10 10 8 8 8 8 10 10 10 10 12 12 12 12 13 13 13 13 11 11 11 11 11

E5 F5 G5 Ab5 E5 F5 G5 Ab5

three, three, nil. nil.

End quadruple-time feel

7 7 7 7 9 9 9 9 10 10 10 10 8 8 8 8 10 10 10 10 12 12 12 12 13 13 13 13 11 11 11 11 11 7 7 7 7 9 9 9 9 10 10 10 10 8 8 8 8 10 10 10 10 12 12 12 12 13 13 13 13 11 11 11 11 11

Eb5 D5 F#5 Eb5 G5 E5 Ab5 N.C. Eb5 D5 F#5 F5 G5 Ab5

Play 3 times

\*Gtrs. 2 & 3

steady gliss. P.M. steady gliss. P.M.

0 4 1 5 2 6 0 4 3 5 6

Eb5 D5 F#5 Eb5 G5 E5 Ab5 N.C.

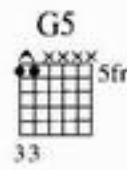
Kiss.

steady gliss. P.M.

0 4 1 5 2 6

# Duality

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson



Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

## Pre-Chorus

Moderately fast ♩ = 196

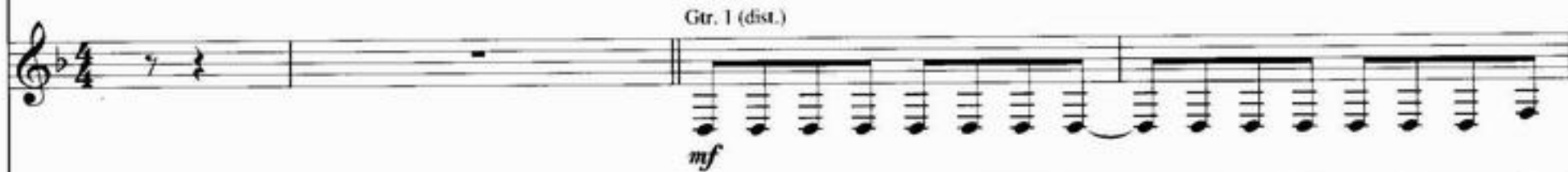
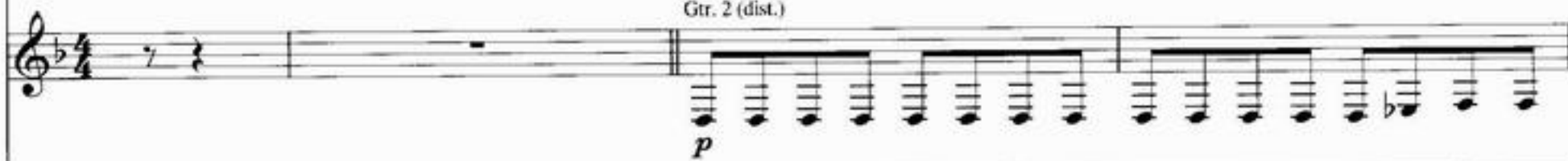
N.C.



## Chorus

\*D5

F5



\*Chord symbols reflect implied harmony.





Ab5 Eb5 D5 F5

of all the things I have to take. Je - sus, it nev -

Gtrs. 1 & 2 \*Gtrs. 3 & 4 (dist.)

*f* \*\*w/ octaver

\*Composite arrangement  
\*\*Set for one octave above.

Ab5 Eb5 F5 Eb5 D5 F5

er ends, it works it's way in - side. If the pain -

Interlude

Ab5 Eb5 D5

goes on, ah.

Gtr. 3 Rhy. Fig. 1

Gtr. 4 Rhy. Fig. 2

Sheet music for guitar, featuring two systems of music. The first system includes "End Rhy. Fig. 1" and "End Rhy. Fig. 2". The second system includes "D5", "Eb5 D5 F5 C5 D5", and "Eb5 D5 Ab5 Eb5 A5 C5 G5 A5". The music is written in standard notation with guitar-specific markings such as "P.M.", "P.H.", "8va", "15ma", "loco", and "Pitch: G".

**System 1: End Rhy. Fig. 1 and End Rhy. Fig. 2**

**End Rhy. Fig. 1:** Chords: Eb5 D5 F5 C5 D5. Markings: P.M., P.H., 8va, loco. Pitch: G.

**End Rhy. Fig. 2:** Chords: Eb5 D5 F5 C5 D5. Markings: P.M., P.H., 15ma, loco. Pitch: G, A, D5.

**System 2: D5, Eb5 D5 F5 C5 D5, Eb5 D5 Ab5 Eb5 A5 C5 G5 A5**

**D5:** Chord: D5. Markings: P.M., P.H., 8va, loco. Pitch: G, A.

**Eb5 D5 F5 C5 D5:** Chords: Eb5 D5 F5 C5 D5. Markings: P.M., P.H., 8va, loco. Pitch: G, A.

**Eb5 D5 Ab5 Eb5 A5 C5 G5 A5:** Chords: Eb5 D5 Ab5 Eb5 A5 C5 G5 A5. Markings: P.M., P.H., 8va, loco. Pitch: Eb.

Verse

F5 G5 Eb5 D5 A5 C5 G5 A5

Spoken: 1. I have screamed un - til my veins col - lapsed, \_ I've

\*Gtrs. 3 & 4

Riff A

P.M.

3 3 3 5 5 5 1 1 1 0 0 0 0 0 0 0 12 12 7 7 7 7 10 10 10 5 5 5 5 5 7 7

\*Composite arrangement

Gtr. 3: w/ Riff A (3 times)  
Gtr. 4: w/ Riff A (7 times)

F5 G5 Eb5 D5 A5 C5 G5 A5

wait - ed as \_ my time's e - lapsed. \_ Now all I do is live with so much

End Riff A

P.M.

3 3 3 5 5 5 1 1 1 0 0 0 0 0 0 0

F5 G5 Eb5 D5 A5 C5 G5 A5

hate. I've wished for this, \_ I've bitched at that, \_ I've

F5 G5 Eb5 D5 A5 C5 G5 A5 F5 G5 Eb5 D5

left be - hind \_ this lit - tle fact: \_ You can - not kill what you did not cre - ate. I've

A5 C5 G Am F5 G5 Eb<sup>sus2</sup> D<sup>sus2</sup>

got - ta say \_ what I've got - ta say, \_ and then I swear, I'll go a - way. \_ But I \_

Gtr. 3 Riff B

End Riff B

12 12 12 7 7 7 8 8 8 9 9 9 9 9 10 10 8 8 8 10 10 10 8 8 8 7 7 7 7 7 7 7



A5 C5 G Am F5 G5 Eb5sus2 Dsus2 A5 C5 G Am

— can't prom - ise you'll en - joy the noise. — I guess I'll save the best for last, — my

F5 G5 Eb5sus2 Dsus2 A5 C5 G Am F5 G5 Eb5sus2 Dsus2

fu - ture seems — like one — big past. — You're left with me — 'cause you leave me no — choice. —

**Pre-Chorus**  
F5 E5 Eb5

I push my fin - gers — in - to my

**Rhy. Fig. 3**  
\*Gtrs. 3 & 4

P.M. —

**End Rhy. Fig. 3**

\*Composite arrangement

**Chorus**  
D5 F5 Ab5

eyes. — It's the on - ly thing — that

**Riff C**

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 6

Ab5 F5 Eb5 D5 F5

slow - ly stops — the ache. — If the pain —

**End Riff C** **Riff D**

(6) 1 1 1 1 3 1 0 0 0 0 0 0 0 0 0 0 0 0 3



Ab5 Eb5 F5 Eb5 D5 D5 C5 G5 A5

— goes on, — I'm not gon - na make it.

End Riff D Gtr. 3

P.M. -----

(3) 3 3 3 3 3 3 6 (6) 1 1 1 1 3 1 0 0 0 0 0

F5 G5 Eb5 D5 A5 C5 G5 A5 F5 G5 Eb5 D5

Gtr. 3 Gtr. 4

steady gliss.

17 12 3 5 1 0

**Verse**  
Gtr. 3: w/ Riff A (2 times)  
Gtr. 4: w/ Riff A (4 times)

A5 C5 G5 A5 F5 G5 Eb5 D5 A5 C5 G5 A5

Spoken: 2. Put me back to- geth - er, or sep - a - rate — the skin from bone. Leave me all the piec - es,

F5 G5 Eb5 D5 A5 C5 G Am F5 G5 Eb5sus2 Dsus2

than you can — leave me a - lone. — Tell me the re - al - i - ty — is bet - ter than the dream. — But I —

**Pre-Chorus**  
Gtrs. 3 & 4: w/ Rhy. Fig. 3  
F5

A5 C5 G Am F5 G5 Eb5sus2 Dsus2

— found out the hard — way: Shouted: Noth - ing is what it seems! I push my

**Chorus**  
Gtrs. 3 & 4: w/ Riff C  
D5 F5 Ab5

fin - gers — in - to my eyes. — It's the on - ly thing — that

Voc. Fig. 1

(Eyes, —)

E♭5 F5 E♭5 D5 F5 A♭5

slow - ly stops \_ the ache, \_ but it's made \_ of all \_ the

ache, \_

**Riff E**  
Gtrs. 3 & 4

(0) 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 6

E♭5 F5 E♭5 D5 F5 A♭5

things I have \_ to take. \_ Je - sus, it nev - er ends, \_ it

take, \_

**Riff F**  
Gtr. 6 (dist.)

**End Riff F**

**Riff G**

**End Riff E**

Gtr. 5 (dist.)

Gtrs. 3 & 4 divisi

*mp*

Gtr. 5

(6) 1 1 1 1 3 1 12/0 13 12 10 10 13 12 10 13 12 10 13 12 10 13 12 10

\*Gtr. 5 to left of slash of tab.



E♭5 D5 F5 C5 D5

got, all I've got is in - sane. All I've got, all

End half-time feel

E♭5 D5 A♭5 F5 A♭5 E♭5 F5 E♭5 F5 C5

I've got is in - sane. Shouted: All I've got, all I've got is in - sane.

Gtr. 3

Rhy. Fig. 4

15ma

P.M. P.M. - 4 P.H.

0 1 0 6 6 6 3 3 3 6 1 1 1 1 1 1 1 1 1 3 1 3 3

Gtr. 4

Rhy. Fig. 4A

15ma

P.M. P.M. - 4 P.H.

0 1 0 6 6 6 3 3 3 6 1 1 1 1 1 1 1 1 1 3 1 3 3

Pitch: G

E♭5 F5 E♭5 A♭5 D5 E♭5

All I've got, all I've got is in - sane. All I've

15ma - loco

End Rhy. Fig. 4

P.M. - 4

(3) 1 3 1 6 0

15ma - loco

End Rhy. Fig. 4A

P.M. - 4

(3) 1 3 1 6 0



F5 Eb5 F5 C5 Eb5

got, all I've got is in - sane. All I've got, all

**Pre-Chorus**  
Gtrs. 3 & 4: w/ Rhy. Fig. 3  
F5 E5 Eb5

I've got is in - sane.

D5 F5 Eb5 G5 F5 A5 D5 A5 C5 B5 G5 A5 Gtrs. 3 & 4 tacet N.C.

I push my fin - gers in - to my

Gtrs. 3 & 4

P.M.

0 0 0 3 3 3 1 1 1 5 5 5 3 3 0 0 5 5 5 0 0 0 3 3 3 2 2 2 5 5 0

**Chorus**  
Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 3 & 4: w/ Riff C  
D5 F5 Ab5 Eb5 F5 Eb5 D5

eyes. It's the on - ly thing that slow - ly stops the ache.

Gtr. 5: w/ Riff G (6 times)

13 12 10 10 13 12 10 13 12 10 13 12 10

Gtrs. 3 & 4: w/ Riff E (2 times)

F5 Ab5 Eb5 F5 Eb5 D5

But it's made of all the things I have to take.

Gtr. 6: w/ Riff F

F5 Ab5 Eb5 F5 Eb5 D5

Je - sus, it nev - er ends, it works it's way in - side.

Gtrs. 3 & 4: w/ Riff D  
Gtr. 6: w/ Riff F

F5 Ab5 Eb5 F5 Eb5 D5

If the pain goes on, I'm not gon - na make it.

Gtrs. 7 & 8 (dist.)

*f*

21

**Interlude**

D5 Eb5 D5 F5 C5 D5

*15ma* *loco*

P.M. - 1 P.H.

\*Gtrs. 3 & 7

\*Composite arrangement

\*\*Gtrs. 4 & 8

\*Composite arrangement

Pitch: G A

**Outro**

Half-time feel

D5 Eb5 D5 Ab5 F5 Eb5

Spoken: All I've

P.M. -----

12 12

got, all I've got is in - sane. All I've got, all

*15ma loco*

P.M. P.H. P.M.

*15ma loco*

P.M. P.H. P.M.

Pitch: G A

**End half-time feel**

E♭5 D5 A♭5 F5 D5 E♭5 D5 F5 C5

I've got is in - sane. Shouted: All I've got, all I've got is in - sane.

*8va loco*

P.M. P.H. P.M. P.H. P.M.

*8va loco*

P.M. P.H. P.M. P.H. P.M.

Pitch: D♭ G

D5 E♭5 D5 A♭5 E♭5

All I've got, all I've got is in - sane.

*15ma loco*

P.H. P.M. P.H. P.M.

*15ma loco*

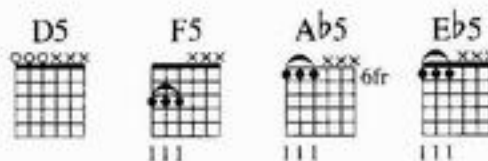
P.H. P.M. P.H. P.M.

Pitch: A B♭ D♭



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## Intro

**Moderately  $\rho = 136$**

Gtr. 3 (dist.) D5  
  
 TAB 13 14 13 14 13 14 13 14 13 14 13 14 13 14 13 14 13 14 13 14

Gtr. 1 (dist.) \*Gtrs. 1 & 2  
  
 TAB 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(Gtr. 2, cont. in slashes)

\*Gtr. 2, *f* w/ dist. Composite arrangement

Gtr. 2 tacet

\*\*D

D5

Gtr. 2 

Gtr. 3 *Sra*  
 13 14 13 14 13 14 13 14 13 14 13 14 13 14  
 15 17 14 14 15 17 17 15 14 14 17 15 15 17 14 14 15 17 17 15 14 14 17 15

Gtr. 1  
 0 8 9 8 9 8 9 8 9 8 9 8 9 8 9  
 10 12 9 9 10 12 12 10 9 9 12 10 10 12 9 9 10 12 12 10 9 9 12 10

\*\*Chord symbols reflect implied harmony.



D5  
Riff A

\*Gtrs. 1 & 2

P.M. - - - - -

(Gtr. 2, cont. in slashes)

\*Composite arrangement

D5

Gtr. 2

(cont. in notation)

God!

Gtr. 3

8va

loco

13 14 13 14 13 14 13 14 13 14 13 14 13 14 16 14 13 16 14 16 14 13 16 14 13 15 13 16 15 13 16 15 13 12

Gtr. 1

8 9 8 9 8 9 8 9 8 9 8 9 8 11 11 11 11

Gtr. 3 tacet

D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 F#5 G5 G#5 A5

\*Gtrs. 1 & 2

Rhy. Fig. 1

P.M. - -

\*Composite arrangement

Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 F#5 G5 G#5 A5

End Rhy. Fig. 1

P.M. - -

\*\*Don't tie on recall.

verse

Double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

1. Watch those id - i - o - syn - era - sies. \_ Watch all the id - i - ots fall on me. \_

- Riff B

P.M. -

End Riff B

(7) 7 7 7 7 1 1 1 1 0 0 0 0 8 8 8 8 7 7 7 7 1 1 1 1 0 0 0 0 8 8 8 8

Gtrs. 1 & 2: w/ Riff B (3 times)

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Run - ning out of ways to get out of the way. \_ Take an - oth - er shot just to stay the same. \_ But I

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

need some bal - ance, back it off. \_ Fill your lungs 'til it makes you cough. \_

End double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Tell me ev - 'ry - thing's gon - na be al - right, \_ 'cause I don't think I'll make it through to - night.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5

The on - ly way is all the way. The on - ly way

F#5 Eb5 D5 F#5 G5 G#5 A5

Eb5 D5

F#5 Eb5 D5

Eb5 D5

is all the way. The on - ly way The on - ly way is all the way. is all the

F#5 Eb5 D5

Eb5 D5

F#5 Eb5 D5

F#5 G5 G#5 A5

way. The on - ly way The on - ly way... is all the way. \_

Gtr. 1 A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

P.M. -----

7 7 7 7 7 6 6 6 6 5 5 5 8 8 8 8 | 7 7 7 7 6 6 6 6 5 5 5 5 8 8 8 8

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

2. Oh, my God, it's

Gtr. 1

P.M. -----

7 7 7 7 6 6 6 6 5 5 5 5 8 8 8 8 | 7 7 7 7 6 6 6 6 5 5 5 5 8 8 8 8

Gtr. 2

P.M. -----

7 7 7 7 1 1 1 1 0 0 0 0 8 8 8 8

# Verse

Double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Judge - ment Day and I'm not pre - pared. \_ Ev - 'ry - bod - y out there's run - nin' scared. \_ So \_

7 7 7 7 1 1 0 0 7 7 1 1 0 0

Rhy. Fig. 2

7 7 7 7 1 1 0 0 7 7 1 1 0 0

End Rhy. Fig. 2

7 7 7 7 1 1 0 0 7 7 1 1 0 0

# End double-time feel

Gtr. 2: w/ Rhy. Fig. 2

A5 Eb5 D5 Bb5

A5

Eb5

D5

Bb5

F5

Ab5

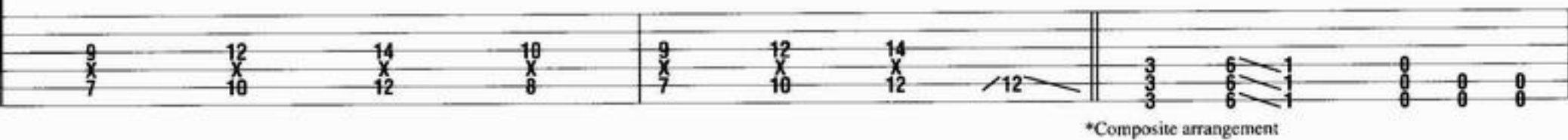
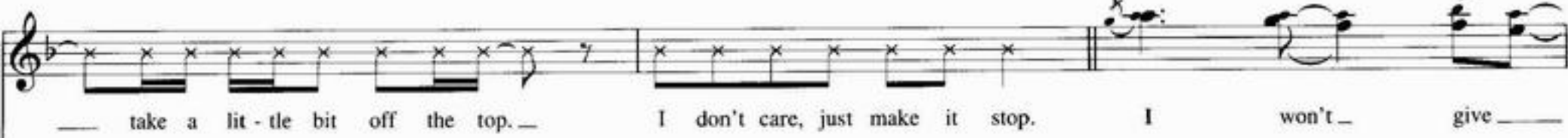
Eb5

D5

Rhy. Fig. 3A

Gtr. 2

P.M. -----



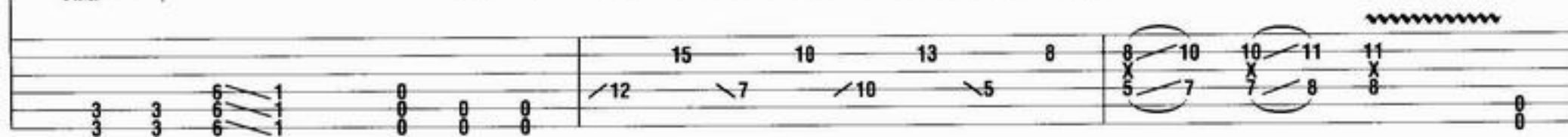
\*Composite arrangement

F5 Ab5 Eb5 D5

Eb5

D5 End Rhy. Fig. 3A

P.M. ----- P.M. -----







13 14 13 14 13 14 13 14 13 14 13 13 14 13 13 14 13 13 14 16 14 13 16 14 13 13 14 16 13 16 14 16 14 13 16 14 13 11 13 11 13 11 13 11 10

10 11 10 11 10 11 10 11 10 11 16 14 13 17 14 13 16 14 13 17 14 13 16 14 13 16 14 13 14 13 15 13 16 13

Gr. 2

Riff C

Riff C

Gtr. 2: w/ Riff C (2 times)

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note, then a measure with four eighth notes (G4, A4, B4, A4) beamed together and marked with 'x' for breath. Below this staff is a line for the lyrics: "Oh, \_\_\_\_\_". The middle staff is a piano accompaniment in treble clef with a key signature of one flat (Bb). It begins with a quarter note G4, a quarter rest, a half note A4, and a half note B4. After a measure rest, it plays a descending eighth-note scale (G4, F4, E4, D4, C4) marked with a wavy line and "string noise", followed by a half note G3 marked "P.M." (pedal point), and ends with a quarter rest. The bottom staff is a bass line in bass clef, with measures 15 and 16 indicated. It contains a wavy line marked "X" and the numbers "1 1 0" below it.

### Verse

Gtrs. 1 & 2: w/ Riff C (4 times)

D5

3. Do one thing and say — some-thing cryp - tic, but the styles al - ways clash. One thing I



know for sure: — hy - po - thet - i - cal won't work an - y - more. — One wrong move and they will



pound! My nails are tight in - side my wrists. This sac - ra - ment — is sac - ri - lege —



— and sen - ti - men - tal. De - i - ty ex - per - i - men - tal. Faith is ac - ci - den - tal. —

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 3: w/ Rhy. Fig. 3 (1 1/2 times)  
Gtr. 2: w/ Rhy. Fig. 3A (2 1/2 times)



I won't — give — an - oth - er soul to — you. (On and on.) —



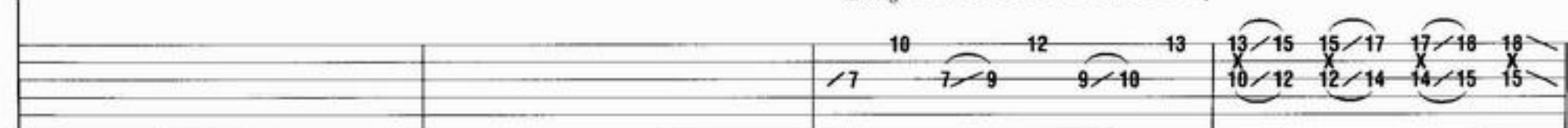
I won't — give — an - oth - er — life to — you. — Oh.



\*Gtrs. 1 & 3

8va —

let ring —



\*Composite arrangement



F5 A**5** E**5** D5 F5 A**5** E**5** D5

\*Gtrs. 1 & 2

P.M.-----

I won't give an oth - er thought to

(I won't give an oth - er thought

*loco*

Gtr. 3

P.M.-----

P.M.-----

(Gtr. 1, cont. in slashes)

15 15 15 15 15 15  
12 12 12 12 12 12

15 16 15 15 16 15  
12 13 12 12 13 12

15 16 15 15 16 15  
12 13 12 12 13 12

\*Composite arrangement

D5 F5 A**5** E**5** D5 F5 A**5** E**5** D5

Gtr. 2

P.M.-----

(Gtr. 1, cont. in notation)

you. (On and on.) I won't give an y - more of my

I won't give an y - more of my

\*\*Gtrs. 1 & 3

P.M.-----

15 10 10 10 10 11 11 (11)  
12 7 7 7 7 8 8 (8)

12 12 12 12 12 12 12

\*\*Composite arrangement

Gtrs. 1 & 2: w/ Riff C (2 times)  
Gtr. 3 tacet  
D5

*P.M.* *E♭5* *D5*

hope to you,

hope.)

let ring

*E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5*

\*Gtrs. 1 & 2

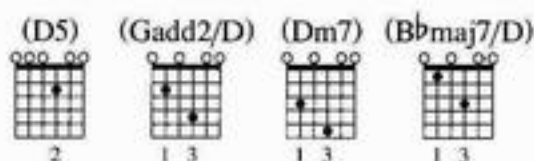
\*Composite arrangement

*E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5* *E♭5 D5*

Quit it. What do you want? Quit it. What do you want?

# Circle

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



Gtr. 1: DADGAD tuning, capo II:  
(low to high) D-A-D-G-A-D

## Intro

*Fade in*  
Moderately ♩ = 60

\*Gtr. 1  
(acous.)  
N.C.  
(Sound effects) 12 sec.

E5  
\*\*(D5)

\*Doubled throughout

\*\*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords.  
Capoed fret is "0" in tab. Chord symbols reflect overall harmony.

## Rhy. Fig. 1

## Verse

Em7 (Dm7)    Em♭6 (Dm♭6)    E5 (D5)    Esus4 (Dsus4)    Em/G (Dm/F)    Esus4 (Dsus4)    E5 (D5)

I. Give me the dust \_

## End Rhy. Fig. 1



Em/G (Dm/F)    Esus4 (Dsus4)    E5 (D5)    Emb6 (Dmb6)    Em7 (Dm7)    Emb6 (Dmb6)

of my fa - thers.

Gtr. 1: w/ Rhy. Fig. 1

E5 (D5)    Em7 (Dm7)    Emb6 (Dmb6)    E5 (D5)    Esus4 (Dsus4)    Em/G (Dm/F)    Esus4 (Dsus4)

Stand on the face of the an - cients.

(D5) Rhy. Fig. 2

Gtr. 1

Bear all the se - cret flesh of time it - self.

\*Gtr. 2

Riff A

*f*

\*Cello arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 2 (2 times)    E5 (D5)    End Rhy. Fig. 2

Gtr. 2: w/ Riff A (4 times)

Voc. Fig. 1

End Riff A

Fol - low me... I've come so far, I'm be -



hind a - gain. \_\_\_\_\_ Fol - low me... \_\_\_\_\_ I've

\*Gtr. 3

Riff B

*f*

3 5 2 3

\*Acous. Bass arr. for gtr.

wished so \_\_\_\_\_ hard I'm \_\_\_\_\_ there a - gain. \_\_\_\_\_ Fol - low me. \_\_\_\_\_

End Voc. Fig. 3

Gtr. 3: w/ Riff B (2 times)

End Riff B

7

(D5)  
Rhy. Fig. 3

Gtr. 1

(Gadd2/D)  
End Rhy. Fig. 3

Fol - low me. \_\_\_\_\_

Gtr. 5 (elec.)

*mf*  
w/ dist. 1/2

11 9

Gtr. 4 (elec.)

*mf*  
w/ dist.

9 9 9 10 9 9 9 10 9 9 10 9 9 9 10 9 9 10 9 9 9

Chorus

Gtr. 4 tacet

(Dm7)

Rhy. Fig. 4

Gtr. 5 tacet

(Gadd2/D)

(Bbmaj7/D)

Gtr. 7 tacet

(D5)

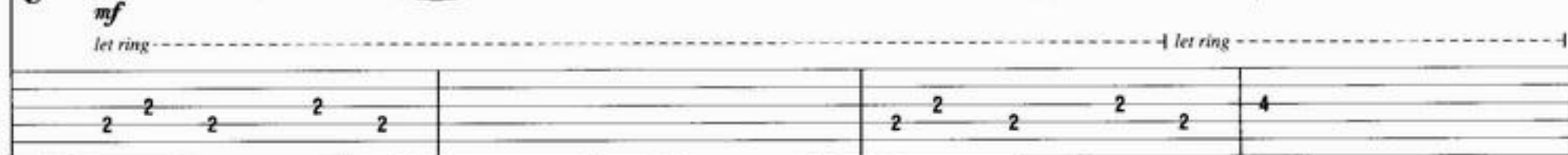
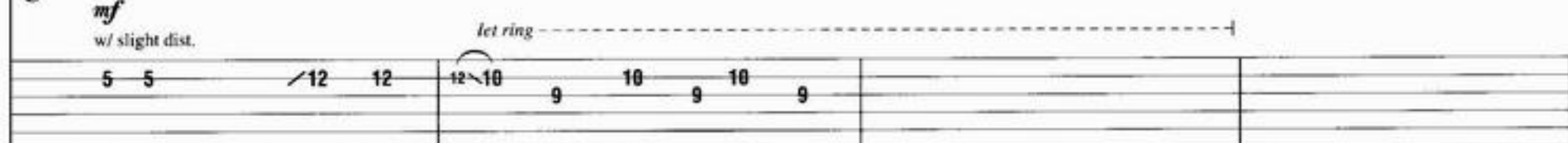
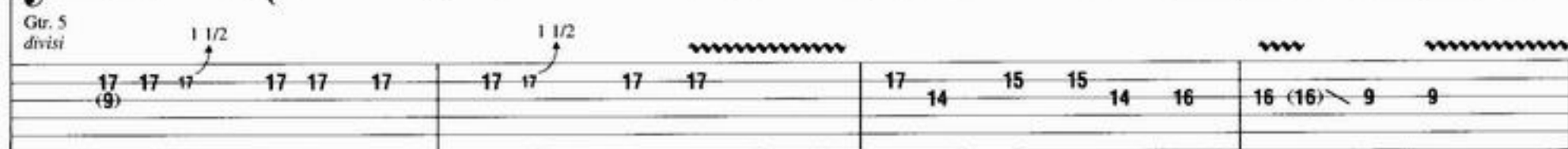
(Gadd2/D)

End Rhy. Fig. 4

Gtr. 1



All \_\_\_\_\_ that I want - ed \_\_\_\_\_ were things I \_\_\_\_\_ had be - fore. \_



Gtr. 1: w/ Rhy. Fig. 4 (3 times)

Gtr. 6 tacet

Em7

(Dm7)

Aadd2

(Gadd2)

Cmaj7

(Bbmaj7)

Em

(Dm)

Aadd2

(Gadd2)



All \_\_\_\_\_ that I need - ed, \_\_\_\_\_ I nev - er \_\_\_\_\_ need - ed \_\_\_\_\_ more.



Gtr. 8: w/ Riff C

Em7

(Dm7)

Aadd2

(Gadd2)

Cmaj7

(Bbmaj7)

E5

(D5)

Aadd2

(Gadd2)



All \_\_\_\_\_ of my ques - tions \_\_\_\_\_ are an - swers \_\_\_\_\_ to my \_\_\_\_\_ sins.

(Dm7) (Gadd2) (Bbmaj7)

All \_\_\_\_\_ of my end - ings \_\_\_\_\_ are wait - ing \_\_\_\_\_ to be - gin. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 2 (last 3 meas.)

Em (Dm) Aadd2 E5 (Gadd2) (D5)

Gtr. 10 (elec.)

8va

*mf*  
w/ slight dist.  
let ring

19 17 19 17 19 17 19 17

Gtr. 9 (elec.)

*f*  
w/ dist.

7 9 5 7 9 11 7 9 11 12 9 10 12 14 10 12

# Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)  
Gtr. 10 tacet  
E5  
(D5)

2. I know the way, \_\_\_\_\_ but I fal - ter. \_\_\_\_\_

Gtr. 9

10 12 14

Bkgd. Voc.: w/ Voc. Fig. 2  
Gtr. 9 tacet

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 2 & 3: w/ Riffs A & B (5 times)

I can't be \_\_\_\_\_ a - fraid \_\_\_\_\_ of my \_\_\_\_\_ pa - tience. \_\_\_\_\_ There's \_\_\_\_\_ a

(I've...)

Riff D

Gtr. 11 (elec.)

*mf*  
w/ slight dist. & reverb

17 (17)

sa - cred place \_ Ra - zel keeps \_ safe. Fol - low me... \_ I've

End Riff D

12

seen so \_ much I'm \_ blind a - gain. Fol - low me... \_ I

Gtr. 1: w/ Rhy. Fig. 3

feel so \_ bad, I'm a - live a - gain. Fol - low me. \_

Aadd2  
(Gadd2)

Gtr. 4

9 9 9 10 9 9 10 9 9 10 9 9 10 9 9 9

## Chorus

Gtr. 1: w/ Rhy. Fig. 4 (4 times)

Gtr. 4 tacet

Gtr. 8: w/ Riff C (2 times)

Em7  
(Dm7)Aadd2  
(Gadd2)Cmaj7  
(Bbmaj7)E5  
(D5)  
\* Voc. Fig. 4Aadd2  
(Gadd2)

All \_ that I want - ed \_ were things I \_ had be - fore. \_ (Oh.) \_

Gtr. 9 Riff E

End Riff E

12 11 10 9 9 11



Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7) Em (Dm) Aadd2 (Gadd2)

All \_\_\_\_\_ that I need - ed, \_\_\_\_\_ I nev - er \_\_\_\_\_ need - ed \_\_\_\_\_ more.

End Voc. Fig. 4

Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7) E5 (D5) Aadd2 (Gadd2)

All \_\_\_\_\_ of my ques - tions \_\_\_\_\_ are an - swers \_\_\_\_\_ to my \_\_\_\_\_ sins.

Gtr. 9

Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7)

All \_\_\_\_\_ of my end - ings \_\_\_\_\_ are wait - ing \_\_\_\_\_ to be -

Gtr. 1: w/ Rhy. Fig. 4 (last meas.) (3 times)

Em (Dm) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2)

gin. \_\_\_\_\_

Outro  
Bkgd. Voc.: w/ Voc. ad lib. (till end)  
Gtr. 9 tacet

Cadd2  
(Bbadd2)  
Riff F

G5  
(F5)

Em  
(Dm)

End Riff F

Gtr. 12 (elec.)

*mf*  
w/ slight dist.  
let ring

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

Gtr. 12: w/ Riff F (2 times)

Cadd2  
(Bbadd2)

G5  
(F5)

Gtr. 1

Riff G

*f*  
w/ dist.

End Riff G

Gtr. 13 (elec.)

Gtr. 14 (elec.)  
divisi

*f*  
w/ dist.

Riff G1

End Riff G1

\*Fade in over next 8 meas.

Gtrs. 13 & 14: w/ Riffs G & G1 (3 times)

Em  
(Dm)

Gtr. 1: w/ Rhy. Fig. 5 (play once & fade)

Cadd2  
(Bbadd2)

G5  
(F5)

Em  
(Dm)

Gtr. 1



# Welcome

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

## Intro

Fast ♩ = 200

\*\* D5

E♭5

D5 N.C.

D5

E5

E♭5

D5

N.C.

\*Gtrs. 1 & 2  
(dist.)

Rhy. Fig. 1

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

E5 E♭5 D5 N.C.

D5

E♭5

D5 N.C.

D5

E♭5

D5 N.C.

D5

E5

E♭5

D5

N.C.

End Rhy. Fig. 1

E5 E♭5 D5 N.C.

D5

E♭5

D5 N.C.

D5

F#5

E♭5

D5

F#5

E♭5

D5



P.M.-----

4 1 0 0 4 1 0 0 | 4 1 0 0 4 1 0 0 | 4 1 0 0 4 1 0

D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

Yeah! \_\_\_\_\_

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

Rhy. Fig. 3 Gtrs. 1 & 2 End Rhy. Fig. 3

steady gliss.

17

**Verse**

D5 Eb5 D5 E5 Eb5 D5 Eb5 D5 Eb5 D5

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 1/2 times)

1. I am a prod-uct of your con-duct. The un-con-trol-la-ble urg-

2. Clawed a-way from hu-man clay, we are the bro-ken shards, the art-

Rhy. Fig. 4 End Rhy. Fig. 4

P.M.-----

P.M.-----

0 0 0 0 1 1 1 1 0 | 0 0 2 1 0 | 0 0 1 1 1 1

E5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

- es that made me have made us all. Are you proud? Do you e - ven care?  
dis - ar - ray. Be - fore you con - demn, you rape them. Feed us me - co - ni - um.

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

D5 Eb5 D5 E5 Eb5 D5 Eb5 D5 E5 Eb5 D5

You taught us all to lie, that's how we made it here. You should - 've bur - ied the truth  
Stunt our growth from our souls to our throats. Cut! You should - n't wall us up

Rhy. Fig. 5

Gtrs. 1 & 2

2 1 0 0 0 1 0 2 1 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)

Eb5 D5 E5 Eb5 D5 Eb5 D5

with your se - crets, but you were far too im - pressed with your pre - tense.  
with your ap - a - thy. But you did, now you're on - ly grow - ing en - e - mies.

End Rhy. Fig. 5

0 0 1 1 1 1 0 0 0

E5 Eb5 D5 Eb5 D5 E5 Eb5 D5

Now as far as I know, I don't know an - y - thing 'cause you made damn sure  
This is the cat - a - lyst, the Al - pha, the first breed, 'cause you made damn sure

Rhy. Fill 1

Gtrs. 1 & 2

2 1 0 0 0 1 1 0 0

I was - n't an - y - thing. Dis - trac - tions! \_\_\_\_\_  
 that we're ev - 'ry - thing. \_\_\_\_\_

Gtrs. 1 & 2 Riff A \*Gtrs. 1, 2 & 3

P.M. P.M. P.M.

\*Gtr. 3 *f*, w/ dist. and doubled throughout. Composite arrangement

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5

Re - ac - tions! The on - ly way to go is to go a - way.

End Riff A

P.M. P.M. P.M. P.M. P.M. P.M.

(2) 0 2 1 0 6 5 0 0 4 3 0 3 2 0 2 1 0 6 5

To Coda

Gtrs. 1, 2 & 3: w/ Riff A

D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

Dis - card - ed! Re - tard - ed! Be - fore I let you go

Interlude

End half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 Eb5 Ab5 G5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

you have to let me.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

Yeah.

D.S. al Coda

⊕ Coda

End half-time feel

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5

— you have to let me. Much to my sur - prise — I will wake — up... ..and

Rhy. Fig. 6  
Gtrs. 1, 2 & 3

P.M. — — — P.M. P.M. P.M.

D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

fol - low the path — of the ones — I am made — of. — But this time... ..I

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6

End Rhy. Fig. 6

P.M. — — — P.M. P.M. P.M.

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5

won't give in, ... ..I will save you from — my sins. —

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 D5 N.C. D5 E5 Eb5 D5 N.C.

Spoken: What is wrong with this?

E5 Eb5 D5 N.C. D5 Eb5 D5 N.C.

Manipulation...

D5 Eb5 D5 N.C. D5 E5 Eb5 D5 N.C.



...violent and chaotic.

Go!

\*Gtrs. 1 & 2

P.M.

\*Composite arrangement

### Guitar Solo

Half-time feel

E5 Eb5 D5 N.C.

D7

D5 Eb5 E5

8va

Rhy. Fig. 7

End Rhy. Fig. 7

P.M.

P.H.

P.M.

Pitch: Bb

Gtr. 2: w/ Rhy. Fig. 7 (2 1/2 times)

Eb5 D5 N.C.

D7

D5 Eb5 E5

8va

Eb5 D5 N.C.

D7

D5 Eb5 E5

8va

Eb5 D5 N.C.

D7

D5 Eb5

C5

Em

D5

Gtr. 1 *8va*

22 17 18 18 17 22 17 21 18 20 21 20 18 21 18 18 15 17 18 17 15 18 15 15 12 14 14 12 15 12 15

Gtr. 2

Gtr. 4 (dist.)

P.H. P.M. Harm. *f* w/ wah-wah

Pitch: B $\flat$  F $\sharp$

\*Harmonic located eight tenths the distance between 2nd & 3rd fret.

D D7 D5 D7

Gtr. 1

(15)

Gtr. 4

let ring

5 7 7 7 9 10 12 10 12 14 12 10 (10) 12 10 7 (7)

Gtr. 1; w/ Rhy. Fig. 7 (2 times)

E5 Eb5 D5 N.C.

Gtr. 4

P.M.

7 5 7 5 7 5 7 5 8 7 8 12 15 13 15 13 12 14 12 14 13 15 13 12 12 12

Nice! \_\_\_\_\_

(En - sconced... \_\_\_\_\_)

11 15 15 10 14 10 12

D7 D5 Eb5 E5 Eb5 D5 N.C. D7 D5 Eb5 E5

In all that's... wrong I slam you

...wrong, \_\_\_\_\_

Eb5 D5 N.C. D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5

shut. ...shut.) I can on - ly take so

Gtrs. 1 & 2

2 1 0 2 1 0

D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5 D7 D5

much. How man - y times do I have to mis - treat you?

P.H. P.M. P.M. P.H. P.M.

3 4 3 0 1 2 2 1 0 2 1 0 3 4 3 0 0

Pitch: Bb

E5 Eb5 D5 E5 Eb5 D5 D7 D5 E5 Eb5 D5 E5 Eb5 D5

Con - stant - ly bit - ing my hand as I feed you. May - be now you'll un -

P.M. P.M. P.H. P.M. P.M.

2 1 0 2 1 0 3 4 3 0 0 2 1 0 2 1 0

D7 D5 E5 Eb5 D5 E5 Eb5 D5 D7 D5

- der - stand se - ver - i - ty. I'll sum it up with the best a - mount of brev - i - ty.

P.H. P.M. P.M. P.M. P.H. P.M.

3 4 3 0 0 2 1 0 2 1 0 3 4 3 0 0 0

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 Gtrs. 1 & 2: w/ Rhy. Fig. 8 (2 times) E5 Eb5 D5 E5 Eb5 D5

Wel - come to the trans - for - ma - tion. Wel - come to an -

Rhy. Fig. 8 End Rhy. Fig. 8

P.M.

2 1 0 2 1 0 2 1 0 2 1 0

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

ni - hi - la - tion. Wel - come to the man that want - ed



ev - 'ry - thing but could - n't have it!

Gtrs. 1 & 2

P.M.

P.M.

### Chorus

F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5 F5 D5 Db5 C5 B5

Dis - trac - tions! Re - ac - tions! The on - ly way to go

Rhy. Fig. 9

\*Gtrs. 1, 2 & 3

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

\*Composite arrangement

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 9

E5 Eb5 A5 Ab5 F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5

is to go a - way. Dis - card - ed! Re - tard - ed!

End Rhy. Fig. 9

P.M.

P.M.

End half-time feel

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6 (2 times)

F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5 D5 F#5 F5 C5 B5

Be - fore I let you go you have to let me. Much to my sur - prise

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

I will wake up... ..and fol-low the path of the ones I am made of. But this time... ..I

**Outro**  
Half-time feel

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 E5 Eb5 D5

won't give in... ..I will save you from my sins.

\*Gtrs. 1 & 2

P.M. ---

2 2 1 0

\*Composite arrangement

D7 D5 Eb5 E5 Eb5 D5 D7 D5 Eb5 E5 Eb5 D5

Yeah! Save you from my sins.

P.H. P.M. P.H. P.M.

3 4 3 0 1 2 2 1 0 3 4 3 0 1 2 2 1 0

Eb5 D5 D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5

Yeah! Ah, save you from my sins.

P.H. P.M. P.H. P.M.

3 4 3 0 1 2 2 1 0 3 4 3 0 1 2 2 1 0 2 1 0

Drop D tuning, down 1 1/2 steps;  
(low to high) B-B-B-E-G-C#

## Intro

**Moderately  $\bullet = 143$**

NC.

\*Gr. 1

\*Gtr. I

NC.

*mf*

TAB

12 14 15 14

\*Piano arr. for gtr.

Gtr. I tacet

```
** Bm(add9)
```

D

C#5

Play 3 times  
End Riff A

[illegible]

\*\*Chord symbols reflect implied harmony.

Gtr. 3: w/ Riff A

Bm(add9)

D

C#5

End RIFT B

[illegible]

Verse

Bm G5 F#5 G5 F#5 D5 C#5

1. Spoken: She seems dressed in all the rings of past fa-tal-i-ties.

Gtr. 2 Riff C End Riff C

6 10 10 6 6 6 6  
4 8 8 0 4 4 4 4

Gtr. 3 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

0 2 2 2 4 4 4 5 5 4 4 4 4 4 5 4 0 0 0 0 0 6 10 10 6 6 6 6 4 4 4 4

Gtr. 2: w/ Riff C  
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Bm G5 F#5 G5 F#5 D5 C#5

So frag-ile, yet so de-vi-ous. She con-tin-ues to see.

Gtr. 2: w/ Riff A

Bm G5 F#5 G5 F#5 D5 C#5

Cli-mat-ic hands that press her tem-ples and my chest.

Bm G5 F#5 G5 F#5 D5 C#5

En-ter the night that she came home for-ev-er.

Gtr. 3

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

0 2 2 2 4 4 4 5 5 4 4 4 4 4 5 4 0 0 0 0 0 6 10 10 6 6 6 6 4 4 4 4



Chorus

Cmaj7 Ebmaj7 Gbmaj7

Oh. (She's the on - ly one who makes me

Gtrs. 2 & 3 Rhy. Fig. 2 End Rhy. Fig. 2

w/ Bkgd. Voc. talking (next 8 meas.)

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5

sad!)

Gtr. 2 Riff D End Riff D

P.M.

Gtr. 3 Riff D1 End Riff D1

P.M.

Gtr. 3; w/ Riff D1

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5 N.C.

(Drums) 3

Gtr. 2 3

P.M.

79

Verse

B5 D5 E5 F#5 A#5 F#5 G5 F5 C#5

2. She is — ev — 'ry — thing and more, — the sol-enn hyp-not-ic.

Gtr. 2 Riff E

End Riff E

Gtr. 3 Riff E1

End Riff E1

P.M. —————

2 2 2 0 0 0 2 2 2 4 4 4 1 1 4 4 5 5 5 5 5

Gtr. 2: w/ Riff E  
Gtr. 3: w/ Riff E1 (3 times)

B5 D5 E5 F#5 A#5 F#5 G5 F5 C#5

My dah-lia, bathed — in pos-ses-sion, huh, she is home — to me. —

B5 D5 E5 F#5 A#5 F#5 G5 F5 C#5

I get ner-vous, per-verse. When I see her, it's worse — but the stress is as-tound-ing.

Gtr. 2

P.M. —————

4 4 4 6 6 6 5 5 5 4 4 4 3 3 4 4 5 5 5 5 5

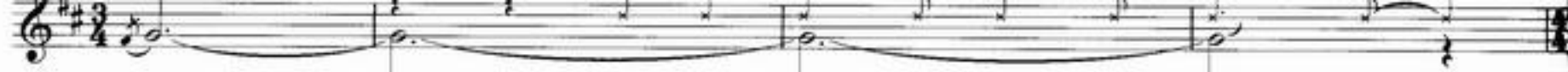
B5 D5 E5 F#5 A#5 F#5 G5 F5 C#5

It's now or nev-er, she's — com-in' home — for-ev-er. —

Gtr. 2

P.M. —————

4 4 4 6 6 6 5 5 5 4 4 4 3 3 4 4 5 5 5 5 5



Oh. \_\_\_\_\_  
(She's the on - ly one who makes me \_\_\_\_\_)

w/ Bkgd. Voc. talking (next 8 meas.)  
Gtrs. 2 & 3: w/ Riffs D & D1 (2 times)

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5



sad!) \_\_\_\_\_

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5



### Verse

Faster ♩ = 162

D5

Gb5 F5

Cb5 Bb5 C#



3. Hard to say \_\_\_\_\_ what \_\_\_\_\_ caught my at - ten - tion.

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3

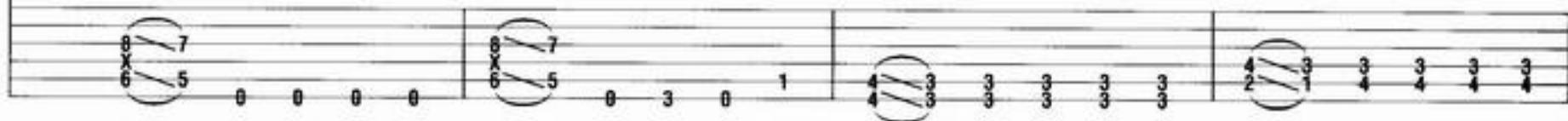


P.M. -----

P.M. -----

P.M. -----

P.M. -----



Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5

Gb5 F5

Cb5 Bb5 C#



Fixed and cra - zy. \_\_\_\_\_ a - phid at - trac - tion.

E♭5 D5 E♭5 D5 B5 C♯5 B5 B♭5

Carve my name in my face (Carve my to rec - og - nize. name!) \_\_\_\_\_

Gtrs. 2 & 3 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 4

E♭5 D5 E♭5 D5 B5 C♯5 B5 B♭5

Such a pher - o - mone cult to ter - ror - ize. I

# Chorus

3rd time, Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

B♭maj7(no3rd) A5 B♭maj7(no3rd) A5 D5 F5

won't let this build up in - side \_\_\_\_\_ of me. \_\_\_\_\_ I

Gtr. 4 (dist.) Riff F mf

7 7 10 10 11 11 12 12

Gtrs. 2 & 3 Rhy. Fig. 5 End Rhy. Fig. 5

Voc. Fig. 1

(Whoa, \_\_\_\_\_ hey.) \_\_\_\_\_



won't let this build up in - side \_\_\_\_\_ of me. \_\_\_\_\_ I

Gtr. 4

End Riff F

Gtr. 4: w/ Riff F

Bb A Bb A Dm

won't let this build up in - side \_\_\_\_\_ of me. \_\_\_\_\_ I

Gtrs. 2 & 3

Rhy. Fig. 6

End Rhy. Fig. 6

To Coda 1

To Coda 2

Gtrs. 2 & 3: w/ Rhy. Fig. 6

Bb A Bb A Dm

won't let this build up in - side \_\_\_\_\_ of me. \_\_\_\_\_

Interlude

Gtr. 4

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

pp

Gtrs. 2 & 3

P.M.

Gtrs. 2 & 3 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

P.M. -----|

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Guitar Solo

Yeah! -----

Gtr. 5 (dist.)

*p* ————— *f*

\*Vol. swell

Gtrs. 2 & 3

P.M. -----|

Riff G

Eb5 D5 Eb5 D5

w/ wah-wah

grad. release

1/2

Eb5 D5

P.M. -----|

grad. bend

10 11 10 12 10 11 10 10

13 13 13

1/2 1 1/2 5 1/2

End Riff G

7 7 7 7 7 7 7 7 7 7 0

Gtr. 5

E $\flat$ 5 D5

D5/G D5/G $\sharp$

flutter wah

(13) (13) 8 7 7 8 7 7

E $\flat$ 5 D5 E $\flat$ 5 D5

flutter wah

fdbk.

1/2 1/2

Pitch: C $\sharp$

E $\flat$ 5 D5 D5/G D5/G $\sharp$

fdbk.

(wah off)

13 (13) 10 13 10 13 10 13 13 11 10 11 10 12 10 11 10

Pitch: E

[illegible]

D5/G                      D5/G#                      D5/G                      D5/G#

4. Oh, \_\_\_\_\_

The musical notation shows a vocal line on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of four measures. The first two measures each contain a whole note, with the first measure labeled 'D5/G' and the second 'D5/G#'. The third and fourth measures are part of a phrase starting with '4. Oh,'. The third measure has a whole note labeled 'D5/G', and the fourth measure has a whole note labeled 'D5/G#'. A slur connects the notes in the third and fourth measures. Below the staff, the lyrics '4. Oh, \_\_\_\_\_' are written.

Gtr. 5

10 8 7 8 10 8 7 8 12 10 12

9 7 9 10 8 10 12 10 10

12 10 12 12 10 12 12 10

13 10 13 10 12 10 0

Gtrs. 2 & 3

P.M.

17

**Verse**  
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)  
D5

I'm a slave and I am a mas - ter.

Gtr. 5

14 (14) (14) (14)



No re - straints — and — un - checked col - lec - tors.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)

E $\flat$ 5 D5 E $\flat$ 5 D5 B5 C $\sharp$ 5 B5 B $\flat$ 5

I ex - ist through my need (I ex - self ist! o - blige. —

*D.S. al Coda 1*

E $\flat$ 5 D5 E $\flat$ 5 D5 B5 C $\sharp$ 5 B5 B $\flat$ 5

She is some - thing in me I de that I de - spise. I

**Coda 1**

*D.S. al Coda 2*

Dm

(Won't of me. — this build in me.) — I

**Coda 2**

Dm

side of me. —

**Interlude**

Gtr. 4: w/ Riff F (2 times)

D5

B $\flat$ 6(no3rd)

B $\flat$ sus2

—

Gtrs. 2 & 3 Rhy. Fig. 7

12 12 12 12 12 7 8 7 10 10 10 10 8 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0





# Pulse of the Maggots

**Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, Sid Wilson and James Root**

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F-B-E-G-C#

## Intro

Moderately fast ♩ = 173

Gtrs. 1 &amp; 2 (dist.)

(Speech)

42 sec.

\*D5  
Riff A

P.M.

T  
A  
B

\*Chord symbols reflect implied harmony.

End Rift A

P.M.

Gtr. 1

Gtrs. 1 &amp; 2

Bb5

C5

C#5

D5

P.M.

Gtr. 2



Gtrs. 1 & 2

P.M. -----

P.M. -----

Play 4 times Rhy. Fig. 1

Ab5 G5 Ab5 F5 G5 F5 Eb5 D5

End Rhy. Fig. 1

P.M. -----

P.M. -----

Verse D5

1. Spoken: I fight... for the un - con - ven - tion - al. My right... and it's

2. I won't... be the in - con - se - quen - tial. I won't... be the

3. See additional lyrics

Riff B

P.M. -----

P.M. -----

un - con - di - tion - al. I can on - ly... be as real as I \_\_\_\_\_ can.

wast - ed po - ten - tial. I can make it... as se - vere as I \_\_\_\_\_ can,

P.M. -----

P.M. -----

P.M. -----

P.M. -----

The dis - ad - van - tage is I nev - er knew the plan. This is - n't... just a  
un - til you real - ize you'll nev - er take a stand. It is - n't... just a

End Riff B

P.M.

4 3 1 0 0 1 1 1 1 0 0 0 3 (3) 13 12

way to be a... mar - tyr. I can't... long - er.  
one sid - ed... ver - sion. We've dealt... walk a - lone an - y... ver - sion.  
with a man - ic sub -

I fight... at  
I won't... for the ones who can't fight. And if I lose...  
let the truth be per - vert - ed, and I won't leave an - oth - er

**Chorus**  
**Half-time feel**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

least I tried! \_\_\_\_\_ We are the new di - a - bol - ic.  
vic - tim... de - sert - ed. (We!)

Ab5 G5 Ab5 F5 G5 F5 Eb5 D5

We! We are the bit - ter bu - col - ic. If I have to give my

Ab5 G5 Ab5 F5 G5 F5 Eb5 D5 Ab5 G5 Ab5

life, you can have it. We! We are the pulse of the mag - gots.

F5 G5 F5 Eb5 D5 Ab5 G5 Ab5 F5 G5 F5 Eb5 D5

End half-time feel

2.

Do \_\_\_\_\_ you un - der - stand? \_\_\_\_\_ (Yes!

Gtr. 3 (dist.)

*f*

10 10 10 10 10 10 9 9 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 7 7 7 7 7

Gtr. 1

0 0 10 10 10 10 10 10 9 9 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 5 5 5

Do you un - der - stand? Yes!

Riff C1

End Riff C1

Riff C

End Riff C

Gtrs. 1 & 3: w/ Riffs C & C1 (2 times)

Do you un - der - stand? Yes! Do you un - der - stand? Yes!

Guitar Solo

Am7 C5 Am7 C#(b5)

Guitar solo staff with notes and rests.

Gtr. 4 (dist.) staff with notes, bends, and fret numbers: 15 16 16 16 18 18 20 22 23 19 22 19 22 19 19 22 15 17 16 20 17 20 16 19 13 12 12 14

Gtr. 1 staff with notes and fret numbers: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 4 tacet  
Am7 C5 Am7 C#(b5)

Am7 C5 Am7 C#(b5)

D5

Bb(#4)

Gtr. 4 staff with notes, bends, and fret numbers: 14 (14) 13 16 18 19 20 18 16 18 17 18 18 21 19 21 22 22

\*Microphonic fdbk., not caused by string vibration.

Gtr. 5 (dist.) staff with notes and fret numbers: 15 (15) (15)

Rhy. Fig. 2

Gtr. 1 and Gtr. 2 staves with notes and fret numbers: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



Gr. 5

Gr. 2

P.M. -----

P.M. -----

P.M. -----

P.M. -----

End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2 ( 2 times)  
Gr. 5 tacet

Am7 C5 Am7 C#(b5)

8va

Gr. 4

Gr. 1

[illegible]



**E♭5**

Say it a - gain, — say it a - gain! — We — won't die! — Say it a - gain, — say it a - gain! — We — won't die! —

P.M. — P.H. P.M. — P.H. P.H. P.M. — P.H.

(4) 1 3 1 3 1 3 4 1 3 1 3 1 3 4

Pitch: C C C C

**D.S. al Coda**  
(take 2nd ending)  
End half-time feel  
F5 F#5

**E♭5 F5 F#5 E♭5**

Say it a - gain, — say it a - gain! — We — won't die! — Say it a - gain, — say it a - gain! — We — won't die! —

P.H. P.M. — P.H. P.H. P.M. — P.H. P.M. —

1 3 1 3 1 3 4 1 3 1 3 1 3 4

Pitch: C C C C

**⊕ Coda**  
Half-time feel  
Gtrs. 1 & 2: w/ Rhy. Fig. 3  
E♭5

F5 F#5 E♭5

F5 F#5 E♭5 F5 F#5 E♭5

F5 F#5 E♭5 F5 F#5

Say it a - gain, — say it a - gain! — (We — won't die! —

8va  
Gtr. 4  
fdbk.

17 10 17 20 17 18 17 18 19 20 20 18 17 19 20 18 17 20 18 17 18 20 20 (20) 17 18

\*Vol. swell



**Eb5** **F5** **F#5**

Say it a - gain, \_\_\_\_\_ say it a - gain! \_\_\_\_\_ We \_\_\_\_\_ won't die! \_\_\_\_\_

*8va*

*pp*

20 17 18 17 20 18 17 20 18 20 (20) 19 18 17 20 24 24 21 19 24 (24) 18 20

**Eb5** **F5** **F#5**

Say it a - gain, \_\_\_\_\_ say it a - gain! \_\_\_\_\_ We \_\_\_\_\_ won't die! \_\_\_\_\_

*8va*

*f*

17 18 20 18 17 20 20 18 17 20 18 17 22 20 19 17 15 20 18 17 19 17 18 16 15 18 16 8

**Eb5** **F5** **F#5**

Say it a - gain, \_\_\_\_\_ say it a - gain! \_\_\_\_\_ We \_\_\_\_\_ won't die! \_\_\_\_\_

*8va*

18 15 16 15 18 18 18 15 19 16 19 18 15 19 16 24 24 24

#### Additional Lyrics

3. We fight 'til no one can fight us.  
 We live and no one can stop us.  
 We pull when we're pushed too far.  
 And the advantage is, the bottom line is,  
 We never had to fight in the first place.  
 We only had to spit back in their face.  
 We won't walk alone any longer.  
 What doesn't kill us only makes us stronger.



# Before I Forget

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

## Intro

Moderately ♩ = 125

Gtr. 1 (dist.) \*D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

*f*

TAB: 0 2 x 0 2 x 3 2 x 0 2 x 0 3 2

\*Chord symbols reflect implied harmony.

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

*f*

TAB: 0 2 x 0 2 x 3 2 x 0 2 x 0 3 2

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5

*f*

TAB: 0 2 x 0 2 x 3 2 x 0 2 x 0 3 2

Go!

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

Rhy. Fig. 1

*f*

TAB: 0 2 x 0 2 x 3 2 x 0 2 x 0 3 2

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5

End Rhy. Fig. 1

Verse

E5 F5 E5 F5 E5 F5 E5 F5

1. Sta - pled - shut... in - side an out - side world - and I'm...

Rhy. Fig. 2

P.M.

E5 F5 E5 F5 E5 F5 G5 D5 E5 F5 E5 F5

sealed in tight. Bi - zarre, but right at home. Claus - tro - pho -

End Rhy. Fig. 2

P.M.

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G5 D5

- bic... Cat - a - stroph - ic... not a - gain. I'm

clos - ing in and out.

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

smeared a - cross the page... and doused in gas - o - line. I wear you like a stain...

— yet I'm the one who's ob - scene. — Catch me up — on all your sor - did lit - tle in - sur - rec - tions.

E5 F5 E5 F5 E5 F5 G5 D5

I've got no time to lose. — I'm just caught up in all the cat - tle.

# Pre-Chorus

E5 F5 E5 F5 E5 F5 E5 F5

Spoken: Fray the strings, — throw the shapes, — hold your breath, — lis - ten!

Riff A

Gtr. 4 (dist.)

mf

End Riff A

Rhy. Fig. 3

Gtr. 1

P.M. P.H. P.M. P.H. P.M. P.H. P.M.

End Rhy. Fig. 3

Rhy. Fig. 3A

Gtr. 2

P.M. P.H. P.M. P.H. P.M. P.H. P.M.

End Rhy. Fig. 3A

Rhy. Fig. 3B

Gtr. 3 (dist.)

mf

P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H.

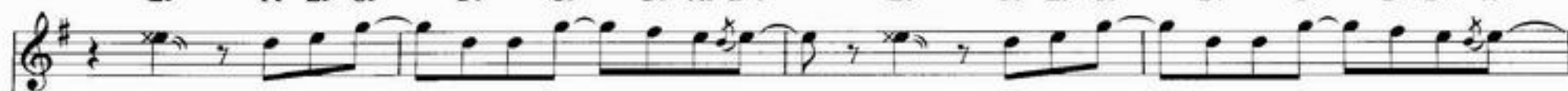
End Rhy. Fig. 3B



# Chorus

Gtrs. 3 & 4 tacet

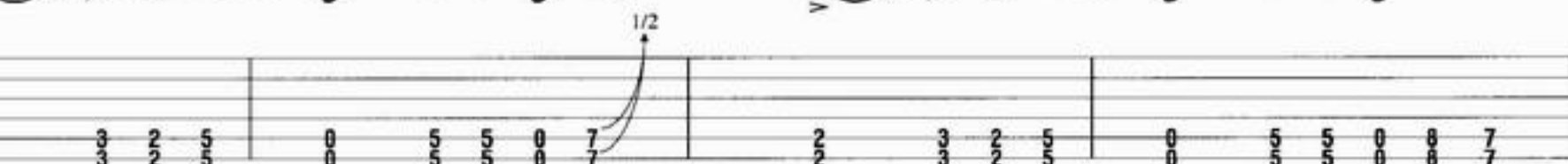
E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5



I am a world be-fore I am a man. I was a crea-ture be-fore I could stand.

Rhy. Fig. 4

Gtrs. 1 & 2



E5 F5 E5 G5 D5 G5 D5 Bb5 A5 Bb5 A5 C5 G5 Bb5 A5

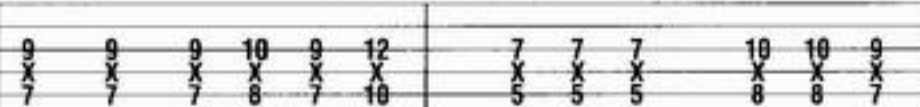


I will re-mem-ber be-fore I for-get, be-fore I for-get that.

Riff B

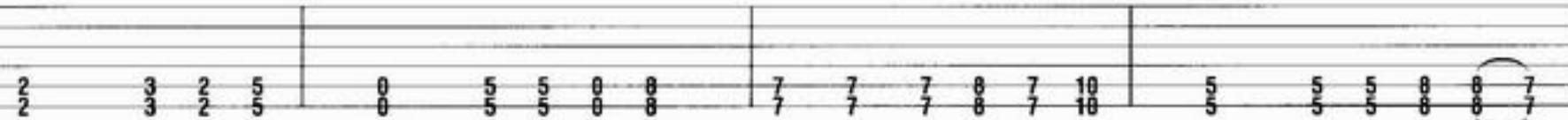
End Riff B

Gtr. 3



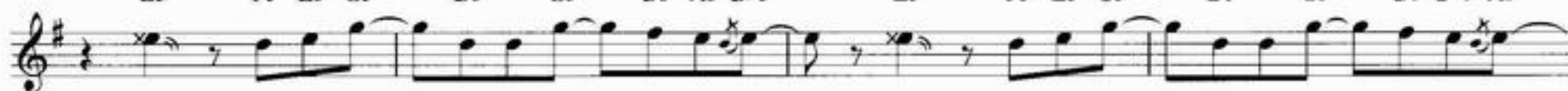
Gtrs. 1 & 2

End Rhy. Fig. 4



Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5



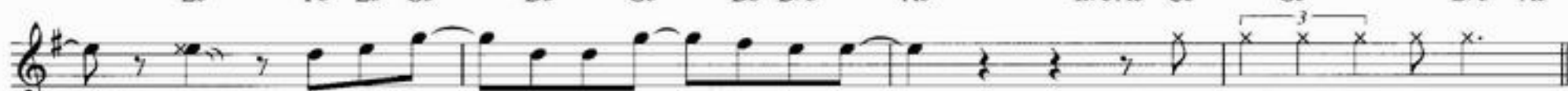
I will re-mem-ber be-fore I for-get, be-fore I for-get that.

To Coda 1

To Coda 2

Gtr. 3: w/ Riff B

E5 F5 E5 G5 D5 G5 D5 Bb5 A5 Bb5 A5 C5 G5 Bb5 A5



I will re-mem-ber be-fore I for-get, be-fore I for-get that.



Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5

2. I'm

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

ripped a - cross the ditch... and set - tled in the dirt and I wear you like a stitch...

E5 F5 G5 D5 E5 F5 E5 F5 E5 F5 E5 F5

yet I'm the one who's hurt. Pay at - ten - tion to your twist - ed lit - tle in - dis - cre - tions.

E5 F5 E5 F5 E5 F5 G5 D5

I've got no right to win. I'm just caught up in all the bat - tles.

# Pre-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B

Gtr. 4: w/ Riff A

E5 F5 E5 F5 E5 F5 E5 F5

Spoken: Locked in clutch, pushed in place, hold your breath, lis - ten!

# Coda 1

Interlude

Half-time feel

Gtr. 3 F5 G5 D5 E5 B5 D5 F5

Gtrs. 1 & 2

[illegible]

Gtr. 1: w/ Rhy. Fig. 5 (2 times)  
Gtr. 2: w/ Rhy. Fig. 5 (1 1/2 times)

Gtr. 3

G5 D5 E5 B5

(12) 10 10 9 7 7 / 10 10 9 9 7 7 5 5 7 7 5 4 / 7

My end, \_\_\_

Gtr. 3

Gtr. 4

*divisi*

(4) 5 5 5 5 5 5 7

5 5 9 7 7 7

Gtr. 2

(2) 2 2 2 5 2 5 0

Gtr. 3 tacet

G5 D5 E5 B5 D5 F5

it jus - ti - fies my means. All I ev - er do is de - lay

Gtr. 4

Gtr. 2

Gtr. 1 Rhy. Fig. 6 End Rhy. Fig. 6

P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 6

G5 D5 E5 B5 D5 F5

my ev - 'ry at - tempt to e - vade the end of the road. And my end

Gtr. 4

Gtr. 2



it jus - ti - fies my means. All I ev - er do is de - lay

Gtr. 4

7 9 7 9 10 9 7 9 | 7 9 7 9 10 9 7 9 | 7 9 7 9 10 9 7 9 | 7 9 7 9 10 9 7 9

Gtr. 2

0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2

Gtr. 1

P.M. ----- | P.M. ----- | P.M. ----- |

(3) 3 3 3 3 3 3 5 | 0 0 0 0 0 0 2 | 2 2 2 2 2 2 2 | 2 2 5 2 5 3

my ev - 'ry at - tempt to e - vade the end of the road!

Gtr. 4

(9) 10 9 10 9 10 9 10 | 10 12 10 9 10 9 10 10 | 9 10 9 10 10 12 10 9 10 | 9 10 9 10 10 12 10 9 10

Gtr. 2

(2) 3 2 3 2 3 2 3 | 3 5 3 2 3 2 3 2 3 | 2 3 2 3 3 5 3 2 3 | 2 3 2 3 3 5 3 2 3

Gtr. 1

P.M. ----- | P.M. ----- | P.M. ----- |

(3) 3 3 3 3 3 3 5 | 0 0 0 0 0 0 2 | 2 2 2 2 2 2 2 | 2 2 5 2 5 5

*D.S. al Coda 2*  
End half-time feel



# Coda 2

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5



I am a world be - fore I am a man. I was a crea - ture be - fore I could stand.

E5 F5 E5 G5 D5 G5 D5 Bb5 A5 Gtr. 3: w/ Riff B A5 Bb5 A5 C5 G5 Bb5 A5



I will re - mem - ber be - fore I for - get, be - fore I for - get that!

## Outro

Gtrs. 1 & 2

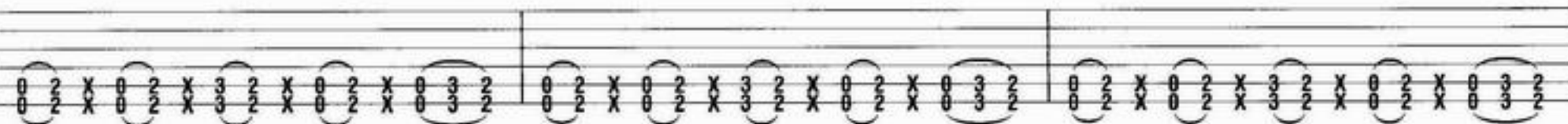
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5



D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5



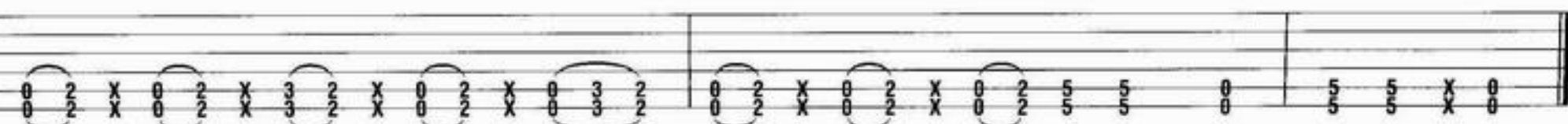
Yeah! Yeah! Yeah! Yeah! Yeah!



D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5



Yeah! Yeah! Oh!



# Vermilion Pt. 2

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

## Intro

Moderately ♩ = 122

Gtr. 1 (acous.) \*Bm Riff A D End Riff A

*mf*

TAB

Gtr. 2 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

*mf*  
let ring throughout

TAB

\*Chord symbols reflect implied harmony.

## Verse

Gtr. 1: w/ Riff A (4 times)  
Gtr. 2: w/ Rhy. Fig. 1 (4 times)  
Bm D

1. She seemed \_ dressed \_ in all \_ of me, stretched a - cross \_ my \_ shame. \_  
2. She is \_ ev - 'ry - thing \_ to me, the un - re - quit - ed \_ dream, \_

Bm D

\_ All the tor - ment and \_ the pain \_ leaked through and cov - ered me.  
\_ a song that no \_ one sings, \_ the un - at - tain - a - ble.

Bm D

I'd do an - y - thing to have her to \_ my - self, \_ just to have her for \_ my - self. \_  
She's a myth that I have to be - lieve \_ in. All I need to make it real is one more \_

rea - son. Now I } don't know what \_ to \_ do, \_ I don't know what \_ to do \_

C

when she makes (Oo.) me

Gtr. 1

Gtr. 2

# Interlude

D5

D5/A

D(b5)

D5

D5/A

D(b5)

sad.



12.

D5

D5/A

D(b5)

First system of music. The guitar part (top staff) has a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note F#4 in the third measure. The bass part (second staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The drum part (third staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The lyrics "But I" are written below the guitar staff in the third measure.

## Chorus

Bb(add#4)

Dm(add9)/A

Dm(add9)

Dm(add9)/F

Chorus section. The guitar part (top staff) has a whole note G4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note E4 in the third measure. The bass part (second staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The drum part (third staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The lyrics "won't let this build up in - side of me." are written below the guitar staff. The guitar part ends with a whole note G4 in the fourth measure. The bass part ends with a whole note G2 in the fourth measure. The drum part ends with a whole note G2 in the fourth measure. The lyrics "I" are written below the guitar staff in the fourth measure.

Riff B

End Riff B

Bb(add#4)

Dm(add9)/A

Dm(add9)

Dm(add9)/F

Chorus section. The guitar part (top staff) has a whole note G4 in the first measure, followed by a whole note F#4 in the second measure, and a whole note E4 in the third measure. The bass part (second staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The drum part (third staff) has a whole note G2 in the first measure, followed by a whole note F#2 in the second measure, and a whole note E2 in the third measure. The lyrics "won't let this build up in - side of me." are written below the guitar staff. The guitar part ends with a whole note G4 in the fourth measure. The bass part ends with a whole note G2 in the fourth measure. The drum part ends with a whole note G2 in the fourth measure. The lyrics "I" are written below the guitar staff in the fourth measure.

Riff C

End Riff C

Rhy. Fig. 2

End Rhy. Fig. 2



won't let this build up in - side \_\_\_\_\_ of me.

Dm(add9)/F                      Bb(add#4)                      Dm(add9)/A

I                      won't                      let                      this                      build                      up                      in                      side \_\_\_\_\_

**Interlude**

Gtr. I tacet

Dm B $\flat$  C

— of me.

[illegible]

The musical score for "Gir. 2" consists of three staves. The top staff is a vocal line in treble clef, featuring a key signature change from Bb to Dm. The middle staff is a guitar line in treble clef, labeled "Gtr. 2", which includes a capo on the 2nd fret. The bottom staff is a guitar line in bass clef, also labeled "Gtr. 2". The score includes various musical notations such as notes, rests, and chords.

Bridge

G5

D5

Dm

Bb

catch in my throat, choke, torn in - to piec - es. I

(Oh.)

(Oh.)

D5

Dm/A

Bb

won't, no. I don't want to be this, but I

(Oh.)

Chorus

Gtr. 1: w/ Riff C (3 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2 (3 1/2 times)

Bb(add#4)

Dm(add9)/A

Dm(add9)

Dm(add9)/F

won't let this build up in - side of me. I

Won't let this build up in - side

won't let this build up in - side of me. 1

of me. Won't let this build up in - side

Bb(add#4) Dm(add9)/A Dm(add9)

won't let this build up in - side of me.

of me. Won't let this

Dm(add9)/F Bb(add#4) Dm(add9)/A

I won't let this build up in -

build up in - side of me.

# Outro

Gtr. 1: w/ Riff A (6 times)  
Gtr. 2: w/ Rhy. Fig. 1 (6 times)

Bm D

side of me.

Won't let this build up in - side of me.

Bm D

Won't let this build up in - side of me.

Bm D

Won't\_ let this build up in - side of me. \_

(She \_\_\_\_\_ is - n't real.  
(She \_\_\_\_\_ is - n't real.

Bm D

Won't\_ let this build up in - side of me. \_

I can't\_ make \_\_\_\_\_ her \_\_\_\_\_ real. \_\_\_\_\_

Bm D

Won't\_ let this build up in - side of me. \_

(She \_\_\_\_\_ is - n't real.  
(She \_\_\_\_\_ is - n't real.

Bm D

Won't\_ let this build up in - side of me. \_

I can't\_ make \_\_\_\_\_ her \_\_\_\_\_ real. \_\_\_\_\_

\*Gtr. 3 Bm

*mp*  
w/ fingers  
let ring -

2 3 2

4 2



Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

# Intro

Moderately ♩ = 106

Gtrs. 1 & 2  
(elec.)

E5  
Rhy. Fig. 1

F5

E5

G5 D5

F5

E5

End Rhy. Fig. 1

*f*  
w/ dist.  
P.M. -----

TAB

9 9 10 10 10 10 10 10 9 9 7 7 10 10 10 10 10 10 9 9

7 7 8 8 8 8 8 8 7 7 5 5 8 8 8 8 8 8 7 7

F5

E5

G5

E♭5

B5

Yeah! -----

P.M. -----

P.M. -----

B♭5 \*A5 E5 D5

A♭5 G5 A♭5 G5

B5

B♭5 A5 E5 D5

B♭5

P.M. -----

P.M. -----

\*Chord symbols reflect implied harmony.

11.

Gtr. 1 Bb5 A5 E5 B5 Bb5 A5 E5 D5 B5 Bb5 B5

Gtr. 2

12.

Bb5 A5 E5 D5 B5 Bb5

Verse E5 F5 E5 G5 D5

1. Pa - thet - ic, Be - nign, ac - cept it, un - der - mine,

Gtrs. 1 & 2

F5 E5 F5 E5 G5 Eb5

your o - pin - ion, my jus - ti - fi - ca - tion. Hap - py, Safe, ser - vant, caged, mal - ice,



B $\flat$ 5 D5 G5 A $\flat$ 5 F5 G5 B $\flat$ 5 B5 B $\flat$ 5 D5 B5

Re - mem - ber... — ev - 'ry chance — you took. — De - cide, ei - ther live with me, or

Gtr. 1

P.M. —————

Gtr. 2

P.M. —————

# Chorus

Faster ♩ = 113

Gtrs. 1 & 2 tacet

\* Dm

\*\* Voc. Fig. 1

B $\flat$ 5 D5 E5 D5 B5 B $\flat$ 5 E5 D5 E5 F5 G5

give up... an - y thought you had of be - ing free. (Don't go, —

Gtr. 1

End Rhy. Fig. 2

Riff A

Gtr. 3 (acous.)

*mf*

let ring throughout

5 6 5 6 5 6 5 6

Gtr. 2

End Rhy. Fig. 2A

Riff A1

Gtr. 4 (acous.)

*mf*

let ring throughout

6 7 6 7 6 7 6 7

Gtr. 5 (acous.)

Rhy. Fig. 3

*mp*

\*Chord symbols reflect combined harmony.

\*\*Refers to bkgd. voc. only.



nev - er want - ed an - y - bod - y more

than I want - ed you. \_\_\_\_\_

I \_\_\_\_\_

The know.) \_

End Riff A

Riff B

End Riff A1

Riff B1

End Rhy. Fig. 3

Rhy. Fig. 4

Gm7

Dm/A

A

Ab

Gtrs. 3 & 5 tacet

End Voc. Fig. 1

on - ly thing I ev - er real - ly loved

was hate. \_\_\_\_\_

End Riff B

*pp*

End Riff B1

*pp*

End Rhy. Fig. 4

*pp*



Pos - ses - sion... feed my on - ly vice. Con - fes - sion... won't tell you twice.

Bb5 D5 B5 Bb5 D5 E5 D5 B5 Bb5 E5 D5 E5 F5 G5

De - cide, ei - ther die for me, or give up... an - y thought you had of be - ing free.

# Chorus

Faster ♩ = 113

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

Gtr. 5: w/ Rhy. Fig. 3 (3 times)

Dm Gm7 Dm/A A Dm

(Don't I nev - er want - ed an - y - bod - y more than I want - ed you.

Gm7 Dm/A A Dm

I The on - ly thing I ev - er real - ly loved was hurt - ing you.

Gm7 Dm/A A Dm

I nev - er want - ed an - y - bod - y more than I want - ed you.

(Don't go,

Gtrs. 3 & 4: w/ Riffs B & B1

Gtr. 5: w/ Rhy. Fig. 4

Gm7 Dm/A A Ab

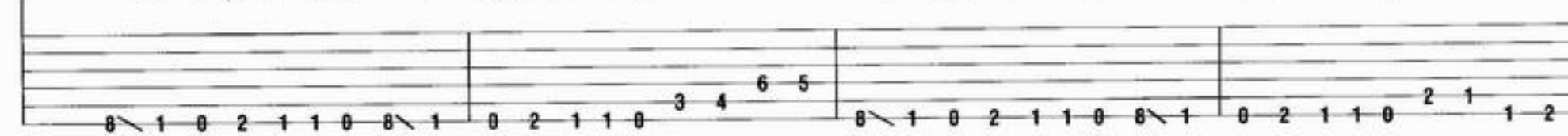
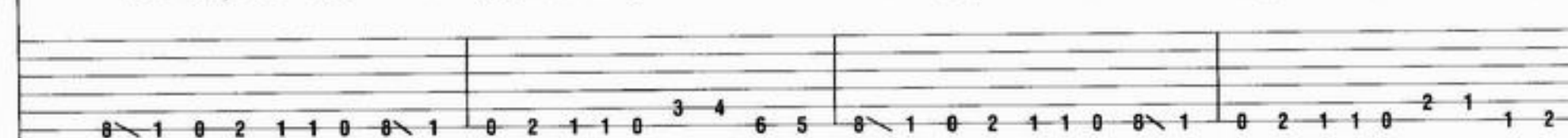
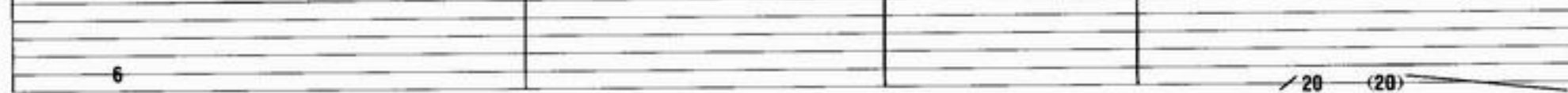
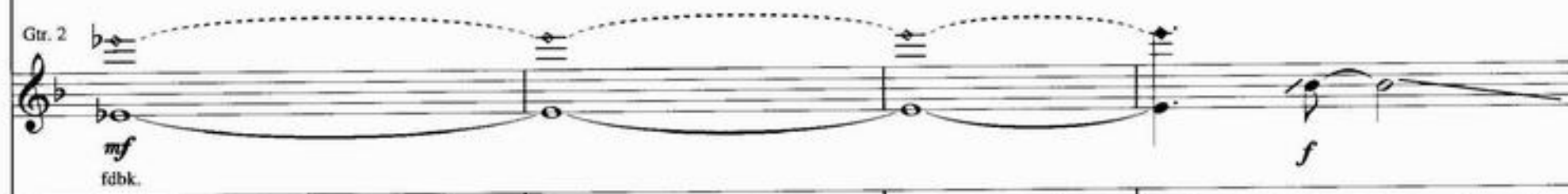
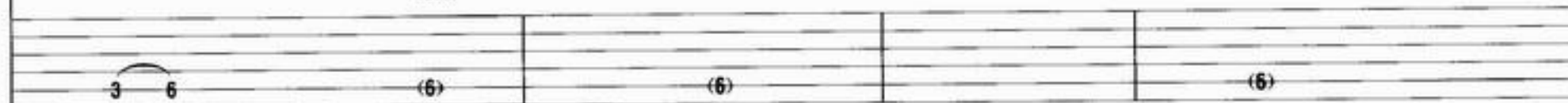
I The on - ly thing I ev - er real - ly loved was hate.

know.)

## Interlude

Faster ♩ = 128

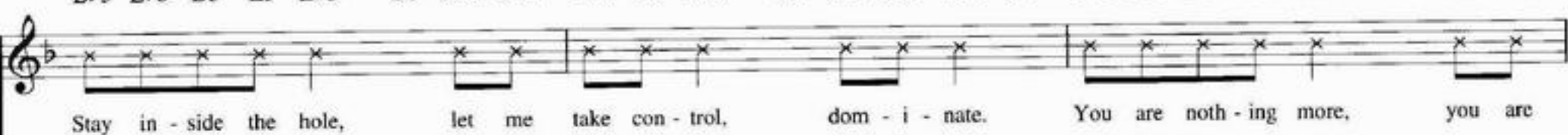
N.C.





## Bridge

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5



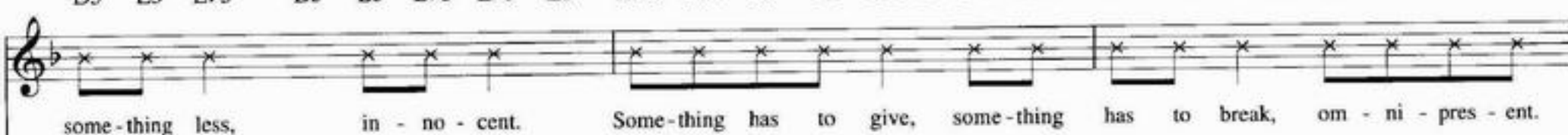
## Rhy. Fig. 5

Gtrs. 1 &amp; 2

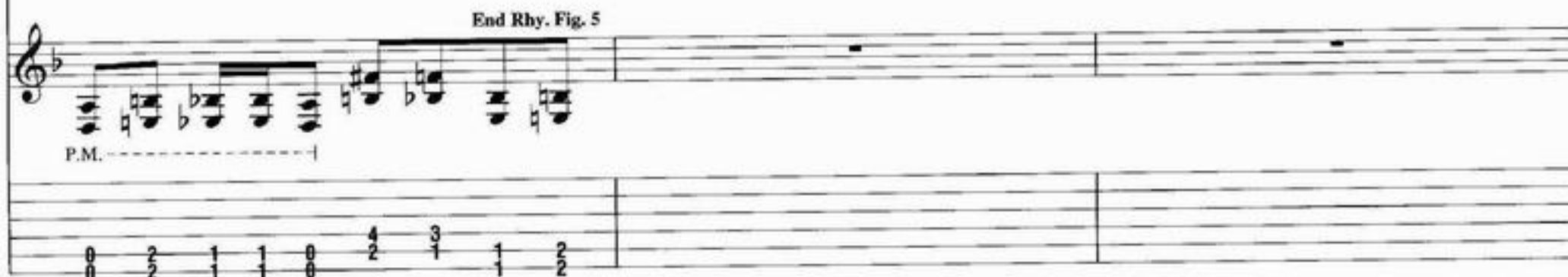


Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5 (3 times)

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5



## End Rhy. Fig. 5



Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5



D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5



Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

You de - serve it! \_\_\_\_\_

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 C#5 C5 F5 F#5 D5

You de - serve it! \_\_\_\_\_ Uh! \_\_\_\_\_

Gtrs. 1 & 2

**Chorus**  
Bkgd. Voc.: w/ Voc. Fig. 1

D5 F5 D5 Bb5 A5 D5 F5 Ab5

I nev - er want - ed an - y - bod - y more than I want -

Gtr. 1 Rhy. Fig. 6

Gtr. 2 Rhy. Fig. 6A

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

D5 F5 D5 Bb5 A5 D5 F5 Ab5

- ed you. (I want - ed you! \_\_\_\_\_) The on - ly thing I ev - er real - ly loved was hurt -

Gtrs. 1 & 2

End Rhy. Figs. 6 & 6A

\*Hold body of gtr. w/ R.H. and push neck forward w/ L.H. to slightly detune pitch.

- ing you. Was hurt - ing you! \_\_\_\_\_ I nev - er want - ed an - y - bod - y

Gtr. 1

P.M.

Gtr. 2

P.M.

A5 D5 F5 Ab5 D5 F5 D5 Bb5

more than I want - ed you. I want - ed you!) \_\_\_\_\_ The

P.M.

P.M.

Bb7(no3rd) A5 D5 F5 Ab5

on - ly thing I ev - er real - ly loved was hate! \_\_\_\_\_

Gtrs. 1 & 2

P.M.

## Interlude

Gtr. 1: w/ Riff D  
N.C.

NC.

Gtr. 2

8 1 0 2 1 1 0 8 1 0 2 1 1 0 3 4 9 6 5 8 0 1 0 2 1 1 0 8 1 0 2 1 1 0 4 3 1 1 2 2

Gr. 1: w/ Rhy. Fig. 5

B $\flat$ 5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 B $\flat$ 5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 C5 D $\flat$ 5 A $\flat$ 5 G5 B $\flat$ 5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 B $\flat$ 5 E $\flat$ 5

**Rhy. Fig. 7**

Rhy. Fig. 7

The musical notation for Rhythm Figure 7 consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bottom staff shows the corresponding rhythmic pattern using numbers (1, 2, 4, 8) and slash marks to indicate note values and rests. The figure is divided into four measures by vertical bar lines. The first and third measures are marked with a dashed line and the label 'P.M.' below them.

## Outro

Gtr. 1: w/ Rhy. Fig. 5 (1 1/2 times)  
Gtr. 2: w/ Rhy. Fig. 7 (1 1/2 times)

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5

You're mine, \_\_\_\_\_ you're \_\_\_\_\_  
 Whispered: (I know who you are. \_\_\_\_\_)  
 End Rhy. Fig. 7  
 P.M.

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

mine. \_\_\_\_\_ I know who you are. \_\_\_\_\_ You're mine! \_\_\_\_\_ Shouted: I know

D5 E5 E<sup>b</sup>5 D5 C5 D<sup>b</sup>5 A<sup>b</sup>5 G5 B<sup>b</sup>5 E<sup>b</sup>5 D5 E5 E<sup>b</sup>5 D5 B<sup>b</sup>5 E<sup>b</sup>5 D5 E5 E<sup>b</sup>5 F5 NC.

who you are! — You're mine! — I know who you are!)

Gtrs. 1 & 2

P.M.

P.M.

0 0 1 0 2 1 1 0 0 1 0 2 1 1 0



# The Virus of Life

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F-B-E-G-C#

## Intro

Moderately ♩ = 128

Play 3 times

Gtr. 1 (dist.) N.C.

\* *pp* fdbk. *p*

TAB 6

\*Vol. swell

Shouted: Yeah! \_\_\_\_\_

*mp*

(6)

## Verse

Half-time feel

Gtr. 1 tacet

N.C.

Whispered: I. I can see you, but you can't see me. \_\_\_\_\_ I could touch you and you would-n't e - ven feel me.

Wait a sec - ond and you'll set - tle down. \_\_\_\_\_ I'm just wait - ing 'til you real - ly let your guard down.

Spoken: You're re - laxed, you're sub - lime, you're a - maz - ing. You don't e - ven know the dan - ger you're fac - ing.

If I'm qui - et, I'll slide up be - hind you. And if you hear me, I'll en - joy try'n' to find you.

\*D5 Eb5 F5 D5

I've been with you all day.

\*Gtr. 2 (dist.)

Riff A

mf

P.M.

End Riff A

\*Doubled throughout

\*\* Chord symbols reflect implied harmony.

0 0 1 1 1 1 1 1 1 1 1 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2: w/ Riff A (2 1/2 times)

Eb5 F5 D5

I'm try - ing to stay calm.

Eb5 F5 D5

I'm im - pa - tient and it's real - ly hard to breathe.

Gtr. 3 (dist.)

Riff B

mf

3

3

End Riff B

8 11 8 7 11 9 8 9 11 8 11 8 7 11 9 8 9 11

Gtr. 3: w/ Riff B

Eb5 F5 D5

I'm go - ing to emp - ty you and fill you in with me.

Gtr. 2

P.M.

0 0

Gtr. 2 tacet

N.C.

Spoken: Just keep the vi - 'lence down. Not yet, don't make a sound. Oh God, I'm feel - ing it.

It's reach - ing fe - ver pitch. My skin is cav - ing in, my heart is driv - ing out.

# Chorus

D5 Eb5 D5

No mer - cy, no re - morse. Let na - ture take its course. Watch - ing...

Gtr. 1

Rhy. Fig. 1

\*Gtrs. 1 & 2

*f*

P.M. -----

P.H. w/ bar

12

13 19

0 1 0 3 (3) -1 1/2

\*Composite arrangement

Eb5 F5 D5 Eb5 D5 Eb5 F5

bring me to my knees. Wait - ing... I am your di - sease.

P.M. -----

P.H. w/ bar

P.M. -----

1 1 3 (3) 1/2 0 1 0 3 (3) -1 1/2 1 1 3 (3)

D5 Eb5 D5 Eb5 F5 D5 Eb5 D5 Eb5 F5

Lov - er... set my symp-tom free. Cov - ered... you can't stop me.

P.M. -----

P.H. w/ bar

P.M. -----

P.M. -----

1/2 (3) 0 1 0 3 (3) -1 1 1 3 (3) 1/2 (3) 0 1 0 4 (4) -1 1/2 1 1 3 (3)

Pitch: D

End Rhy. Fig. 1

Interlude  
Gtrs. 1 & 2 tacet  
N.C.

Shh, wait, shh, no. Wait, wait, no. Shh, wait, wait, not yet.

Verse

Gtr. 2: w/ Riff A (4 times)  
Gtr. 3: w/ Riff B (1 1/2 times)

D5 Eb5

F5 D5

No, wait, wait. 2. I'm sweat - ing through my veins.

I'm try - ing to hold on.

Gtr. 3

It's un - bear - a - ble, it's al - most worse for me.

16 16 17 15

I'm gon - na tear you a - part and make you see, make you see!

Gtr. 3

Gtr. 1



Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3 tacet

D5 Eb5 D5

Eb5 F5

D5 Eb5 D5

Eb5 F5

Bring me to my knees. \_\_\_\_\_ Wait - ing... I am your di - sease. \_\_\_\_\_

D5 Eb5 D5

Eb5 F5

D5 Eb5 D5

Eb5 F5

Lov - er... set my symp - tom free. \_\_\_\_\_ Cov - ered... you can't stop me! \_\_\_\_\_

# Interlude

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

Interlude guitar line with notes and accidentals.

## Riff C

End Riff C

Gtr. 3 Riff C: Treble clef staff with notes and accidentals. Fingering: 15 14 13 / 12 11 10.

## Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1 Rhy. Fig. 2: Treble clef staff with notes and accidentals. Fingering: 0 2 1 0 3 3 2 4 / 5 1 1 1 7 6 5 / 5 4 3.

## Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 2 Rhy. Fig. 2A: Treble clef staff with notes and accidentals. Fingering: 0 2 1 0 3 3 2 4 / 5 1 1 1 7 6 5 / 5 4 3.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
Gtr. 3: w/ Riff C

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

Final guitar line with notes and accidentals.

To Coda

# Bridge

Gtr. 3: w/ Riff C (2 times)

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

This is the vi - rus, the vi - rus of life. — This is in - side us, the cri - sis, the knife. —

Rhy. Fig. 3

Gtr. 1

P.M. -----| P.M. P.M. -----| P.M.

End Rhy. Fig. 3

0 2 1 0 3 3 2 4 5 1 1 1 7 6 5 0 2 1 0 3 3 2 4 5 1 1 1 10 9 8

Gtr. 2 Rhy. Fig. 3A

P.M. -----| P.M. P.M. -----| P.M.

End Rhy. Fig. 3A

0 2 1 0 3 3 2 4 5 1 1 1 7 6 5 0 2 1 0 3 3 2 4 5 1 1 1 7 6 5

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

This is the vi - rus, the vi - rus of life. — This is in - side us, the cri - sis, the knife. —

## Verse

N.C.

3. It's al - most time to play, it's time to be a - fraid. I can't con - trol the pain, I can't con - trol in vain.

Gtr. 3

16 16 17 15

Oh God, I'm read - y now. You're al - most read - y now. I'm gon - na love you now. I'm gon - na put you down.

16 16 17 17

grad. bend

I see you in the dark, I see you all the way. I see you in the light. I see you plain as day.

8va

1 1/2

17

I wan-na touch your face, I wan-na touch your soul. I wan-na wear your face, I wan-na burn your soul!—

8va

Gtr. 2

1 1/2

2

2 1/2

3

17

Gtr. 1

1 11

# ⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (4 times)  
Gtr. 3: w/ Riff C (4 times)

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5 D5 E5 Eb5 D5 F5 E5 F#5

This is the vi - rus, the vi - rus of life. This is the vi - rus, the

1., 2., 3. 4.

Outro  
w/ Voc. ad lib. (till end)

G5 Eb5

G5 Eb5

(Drums)

7

vi - rus of life. vi - rus of life!



# Danger – Keep Away

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately ♩ = 69

\*\* Em

G5

A5

Em

Whispered: We too feel alone. We too feel alone. We

\*Gtr. I  
pp cresc.  
let ring throughout

TAB

\*Elec. piano arr. for gtr.

\*\*Chord symbols reflect implied harmony.

G5

A5

Em

G5

A5

too feel alone. We too feel alone. We too feel alone. We too

Riff A  
mp

Em

D5

Em

G5

A5

Em

feel alone.



G5 A5 Em G5 A5

That \_\_\_\_\_ place in my

End Riff A Riff B

The first system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of chords: G5, A5, Em, G5, and A5. The lyrics 'That \_\_\_\_\_ place in my' are written below the guitar staff. Below the guitar staff is a bass staff with a bass clef, showing a sequence of notes and rests. The notes are: 2, 0, 2, 0, 5, 7, 0, 2, 2, 2, 4, 2, 0, 2, 0, 5, 7, 0, 2.

Em G5 A5 Em

mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call mine.

The second system of music continues the guitar and bass parts. The guitar staff has a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of chords: Em, G5, A5, and Em. The lyrics 'mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call mine.' are written below the guitar staff. Below the guitar staff is a bass staff with a bass clef, showing a sequence of notes and rests. The notes are: 2, 2, 2, 2, 2, 0, 2, 0, 5, 7, 0, 2, 2, 2, 0, 4.

G5 A5 Em G5 A5

That \_\_\_\_\_ place in my mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call

The third system of music continues the guitar and bass parts. The guitar staff has a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of chords: G5, A5, Em, G5, and A5. The lyrics 'That \_\_\_\_\_ place in my mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call' are written below the guitar staff. Below the guitar staff is a bass staff with a bass clef, showing a sequence of notes and rests. The notes are: 2, 0, 2, 0, 5, 7, 0, 2, 2, 2, 2, 0, 2, 0, 5, 7, 0, 2.

Verse

Gtr. 1: w/ Riff A

Em G5 A5 Em

mine. 1. Where have \_\_\_\_\_ I been \_\_\_\_\_ all this time? \_\_\_\_\_

End Riff B Riff C Gtr. 2 (clean)

*mp*  
let ring throughout

The fourth system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of chords: Em, G5, A5, and Em. The lyrics 'mine. 1. Where have \_\_\_\_\_ I been \_\_\_\_\_ all this time? \_\_\_\_\_' are written below the guitar staff. Below the guitar staff is a bass staff with a bass clef, showing a sequence of notes and rests. The notes are: 2, 2, 2, 2, 2, 7, 4, 7, 0, 3, 5, 2, 7, 3.

G5 A5 Em D5 Em G5 A5

Lost, en - slaved, \_\_\_\_\_ fa - tal to climb. \_\_\_\_\_ I've been \_\_\_\_\_ wait - ing for this to un -

Em G5 A5 Em

fold, \_\_\_\_\_ but the piec - es are on - ly as good as the whole.

Gtr. 1: w/ Riff B G5 A5 Em G5 A5

Sev - ered my - self from my own life. I cut off the on - ly thing that was

Em G5 A5 Em

right. \_\_\_\_\_ What if I nev - er saw you a - gain? \_\_\_\_\_

**Chorus**  
Gtr. 1: w/ Riff A  
Em G5 A5

I'd die right \_\_\_\_\_ next to you \_\_\_\_\_ in the end. That \_\_\_\_\_ place in my

Em G5 A5 Em D5

mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call mine.

Em G5 A5 Em G5 A5

That \_\_\_\_\_ place in my mind \_\_\_\_\_ is that \_\_\_\_\_ space that you call

Em G5 A5 Em

mine. 2. I won't let you walk a way

G5 A5 Em

with - out hear - ing what I have to say,

G5 A5 Em

with - out hear - ing what I have to say,

Gtr. 1

2 0 2 0 5 0 7 0 2 2 2 2 4

G5 A5 Em

with - out hear - ing what I have to say.

Outro Em G5 A5

2 0 2 0 5 0 7 0 2 2 2 2 2 0 2 0 5 7 0 2

Em G5 A5 Em

2 2 2 2 0 2 0 5 7 0 2 2 2 2 4 2